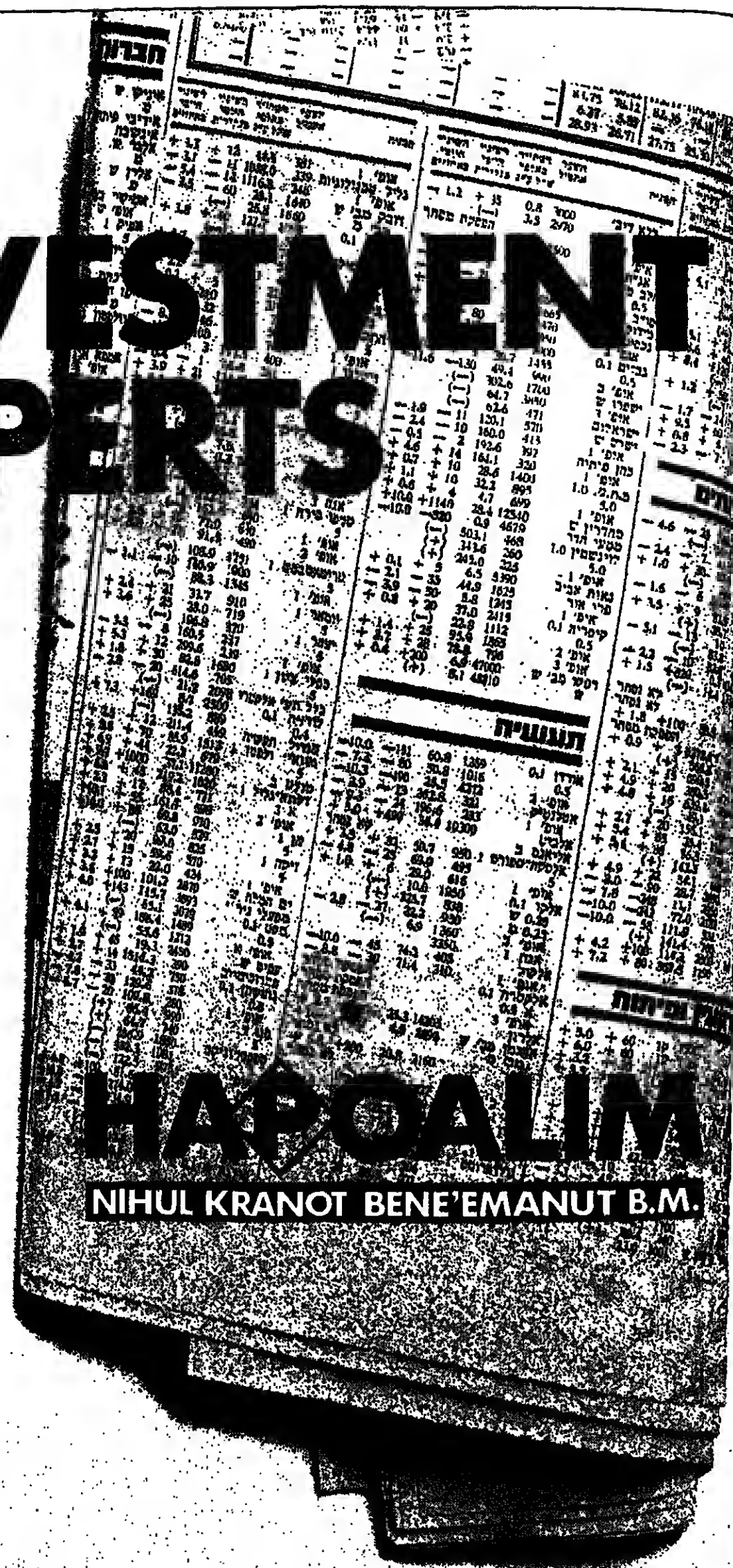


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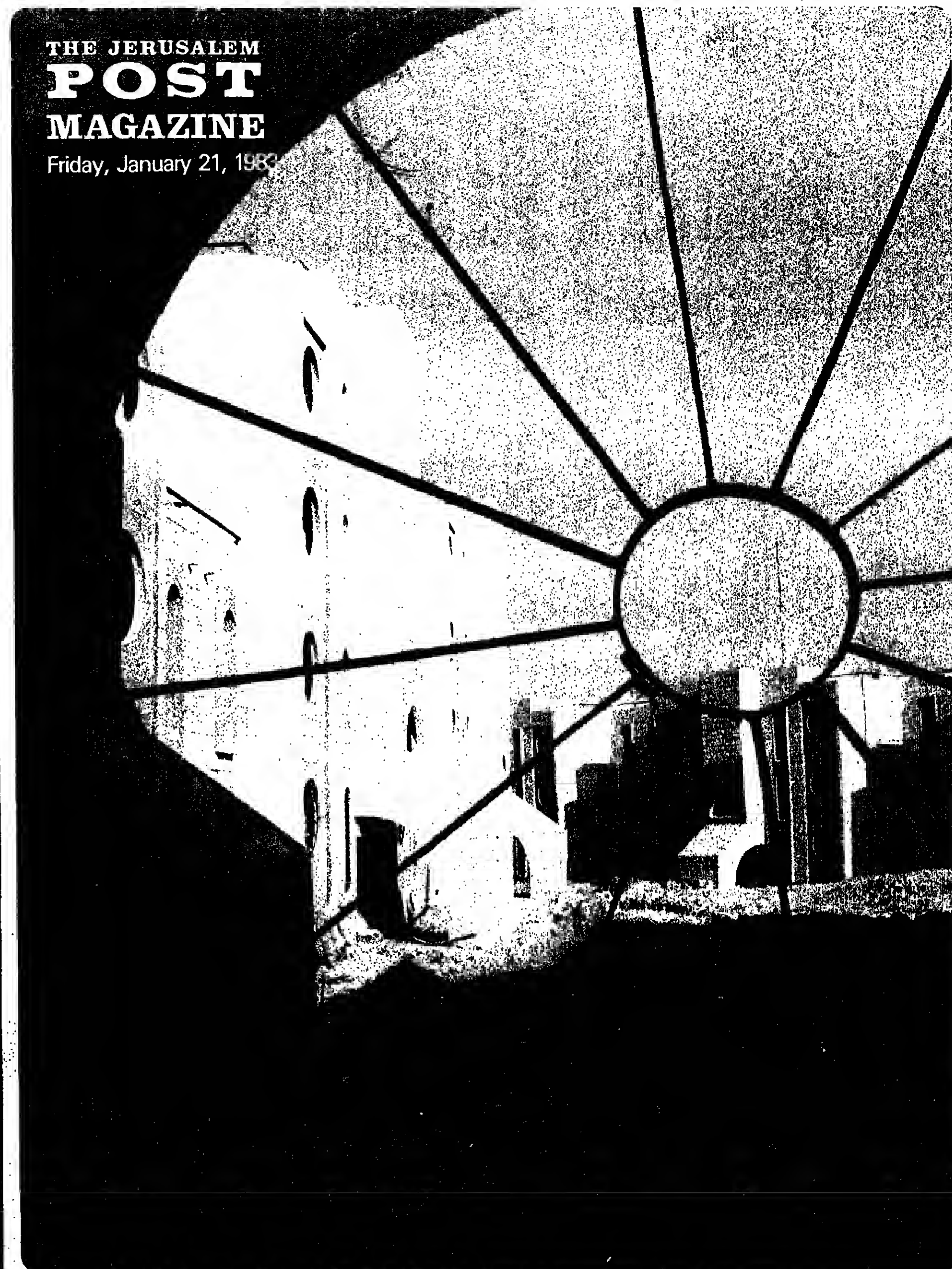
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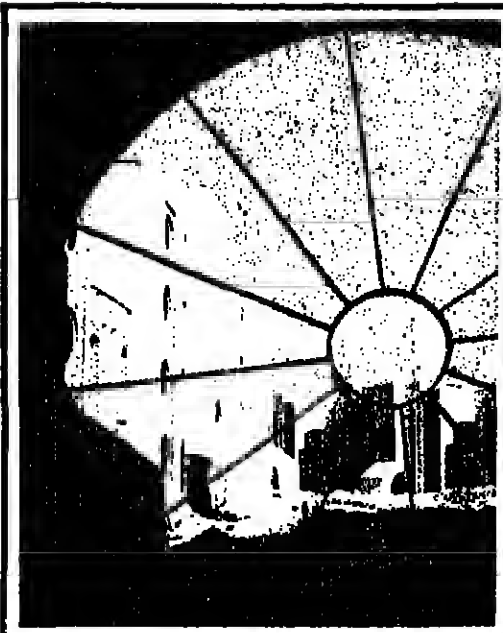
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THE JERUSALEM
POST
MAGAZINE

Friday, January 21, 1983



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In this issue

	Page		Page
Yosef Goell rides the roads of Judea and Samaria, in the third of a series on settlement in suburbia.	4	The Book Pages.	15
Abraham Rabinovich discovers the planners' dream come true in Ma'aleh Adumim.	4	Marketing with Martha.	19
Mark Segal interviews outgoing Bar Association president Amnon Goldenberg.	8	In the Poster Pullout —	
Micha Bar-Am photographs the Jewish sites of Lebanon.	10	Haim Shapira's Matters of Taste Dance, by Doru Sowden	D
The Art Pages.	12	Philip Gillon's Televue Between Acts, by Joan Borsten	E
With Prejudice, by Alex Berlyne.	14	The Week on Radio and TV	F
		Yohanan Boehm's Music and Musicians	G
		Curtain Call, by Marsha Pomerantz	H
		George Levinew's Bridge Column	I
		Chess, by Elinhu Shahaf	J
		Dan Falmar's Cinema Column	K
			L
			M
			N

On the cover: A Ma'aleh Adumim scene, photographed by Karen Ben-Zion.

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20% off a giant selection of clothing and footwear —
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The stores will be open Saturday night January 22, 6.00-10.00 p.m.

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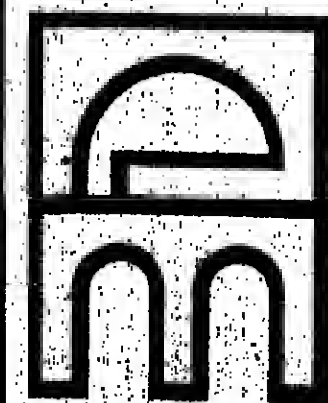
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Corduroy clothing —
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- ★ fully linked
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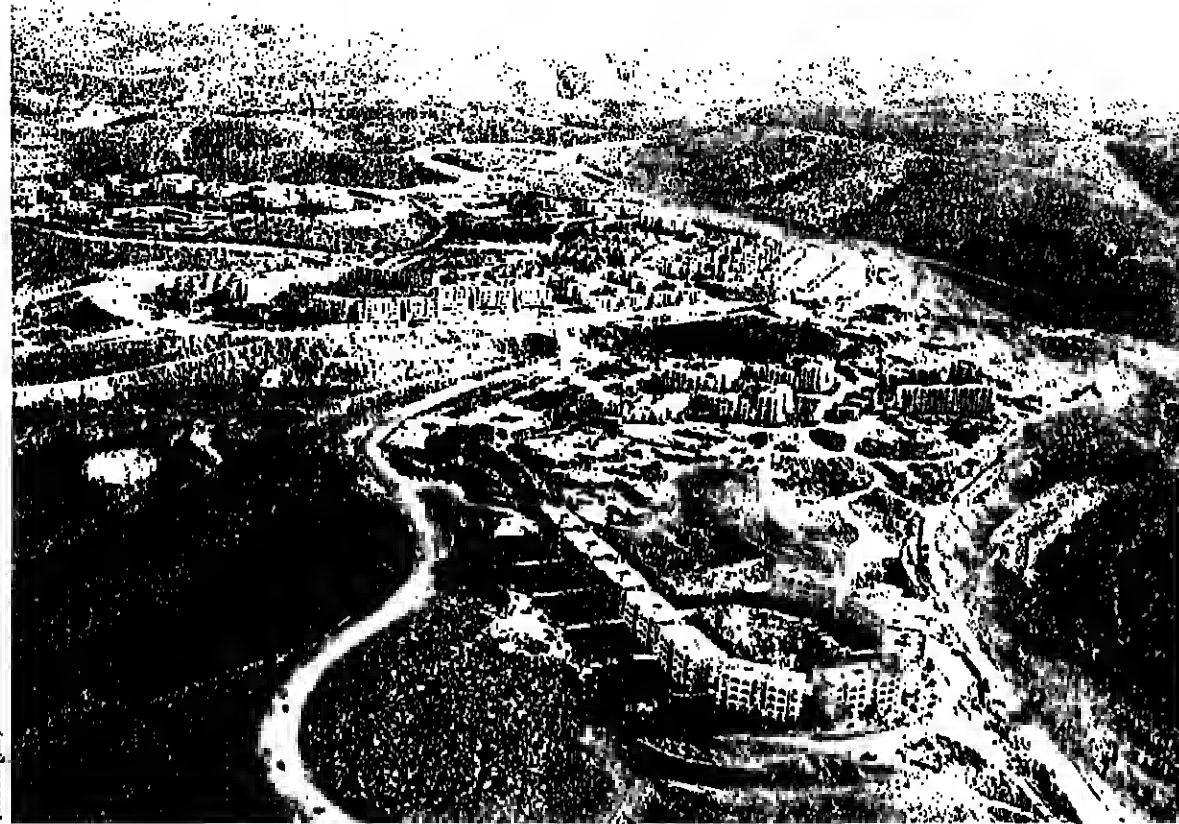
Immediate and linked, with the Rav Tachliti scheme



THE FIRST INTERNATIONAL BANK

A DREAM IN THE DESERT

Settlement in Judea and Samaria may be a diplomat's nightmare. But it is also the kind of opportunity of which every planner dreams. The Jerusalem Post's ABRAHAM RABINOVICH meets the people who shaped the new town of Ma'aleh Adumim, just east of Jerusalem.



Aerial view of Ma'aleh Adumim: an extra-large dose of Quality of Life for 2,500 Israeli families.

FOR THE politicians who conceived it, Ma'aleh Adumim is a hard-edged political statement, as pragmatic as a punch in the nose.

For the planners who created it, Ma'aleh Adumim is a soft-edged dream, as romantic as a desert oasis. The construction since 1967, of close to 200 new settlements across the green line has been a private fantasy for Israeli planners, who have been able to create on the ground visions that their colleagues abroad can only doodle on paper. Urban settlements in particular — such as Katzrin on the Golan Heights and Yamit in Sinai — have provided an opportunity to indulge in a planner's dream, to recreate the world in the form of an ideal community.

Ma'aleh Adumim is a classic city in the desert, which was transplanted full-blown from the minds of planner Tommie Leitersdorf and his colleagues to the barren hillsides on the upper step of the Judean Desert east of Jerusalem. It is the largest settlement to be built across the green line, and the most meticulously planned.

"WE HAD a very romantic image of a desert *khan* (inn)," says Elinor Barzuch, district architect of the Housing Ministry, who worked closely with master planner Leitersdorf. "It's important when you start something, to have a dream."

The idea of the *khan*, with its interior courtyard, is transposed in Ma'aleh Adumim to close-in planning, with small courtyards protected from the powerful desert wind by the buildings around them. Arcades provide protection from the sun, and eurs are kept at the periphery of the residential areas.

For his city-sized, 20th Century *khan*, Leitersdorf proposes an internal transportation system made up of "people movers" such as those

used at Disney World — slow moving, doorless wagons winding at frequent intervals through the town.

Housing Ministry officials had from the first seen the need for a high dosage of Quality of Life in Ma'aleh Adumim, to induce people to abandon the comforts inside the political and bolinical green line for the desert. Their proposal for a high percentage of large apartments met opposition from Housing Minister David Levy, who wanted more and smaller apartments. A compromise was reached which still left a higher percentage of large apartments than the ministry normally builds in a new town.

Further breaking the traditional pattern of Israeli apartment construction — most of the buildings were kept to three storeys or less. Some 30 per cent of the apartments are at ground level and have private gardens. Also planned is a system of parks, which the planners would like to include a lake and café. "We thought it important, because of the desert surroundings, to have a water element," said Leitersdorf.

Uncertain that high standards were sufficient, the ministry initially subsidized prices so that apartments were about 25 per cent less than the price of equivalent flats in the new Jerusalem neighbourhoods like Gilo, with which Ma'aleh Adumim was in direct competition.

The long lines of prospective purchasers that immediately began to form — three or four for each available apartment — forced the ministry to establish a lottery. Since the first family moved in last May, some 750 have followed and another 150 are to arrive within a month. In all, 2,500 apartments are under construction or completed in one of the most intensive efforts ever undertaken by the Housing Ministry.

Although apartments are now

strusted road, but one that is barely used.

Regarding its continuation down past Ma'aleh Adumim to Phasael, Yossi Margalit, of the Housing Ministry's rural construction division, told me, shortly after the tragic school-bus accident that "the only thing to do there is to find another way down the mountainside. There is simply no point in trying to fix up the present road." But finding and pushing through a new way down to the valley will be prohibitively expensive.

The Allon road itself is a breathtaking drive. The new section connecting the Jericho-Jerusalem highway and the Jericho-Ramallah road, which crosses the scenic Wadi Kelt in the middle of the Judean Desert, is already in a state of disrepair. The northward continuation from Giltik to Hamra on the Nablus-Jiflik road is also narrow and rutted but it will be replaced by a section that is being bulldozed through the mountains to the west. A good addition is the 30-km. stretch connecting Hamra to the Jordan Rift Valley road at Meholah, a few kilometres south of Beisan.

In the Jerusalem area, a controversial new road is being pushed through from Ma'aleh Adumim to French Hill on the eastern outskirts of the capital, so that Israeli traffic need not drive through the winding road of the Arab suburb of Azariya and Abu Dis. Work on this road has been held up by a court order obtained by the French Hill residents. A parallel road through the desert, in excellent condition for most of its length, connects the Mishor Adumim industrial park on the Jericho highway with the

Jerusalem-Rumallah road — although it peters out into a narrow, pot-holed ribbon in its final two kilometres through Shu'afat just south of Neve Ya'acov.

All of these roads, and the as yet unpaved one connecting Tekoa, near Herodion, with the Dead Sea, were constructed over a year ago. None has been added during the last year, primarily due to budgetary reasons.

FIVE MAJOR roads are being planned to criss-cross Judea and Samaria: from Haderu to Meholah across northern Samaria; an improved highway that would parallel the ancient king's highway on the mountain spine from south to north; the completion of the Cross-Samaria highway; a north-south highway through the Judean Desert that would connect Ma'aleh Adumim and Arad without passing through the Arab town of Hebron or the other Arab villages along the present road; and a road, parallel with the present Tel Aviv-Jerusalem highway, going from Ben Shimon in the west through Bet Horon, Atarot north of Jerusalem and down to Mishor Adumim by way of the Judean Desert road.

Yossi Margalit says that work is already in progress on the Kafr Kassem bypass on the Cross-Samaria highway and will soon start on the initial section of the highway, beginning with the Morasha junction and bypassing Petah Tikva. All the rest is plans and talk of plans.

What seems clear is that the grandiose plans to criss-cross Judea and Samaria with such a road network, not to mention the many secondary roads and approach roads to new



Young Ma'aleh Adumim residents: 'cross-section' of population

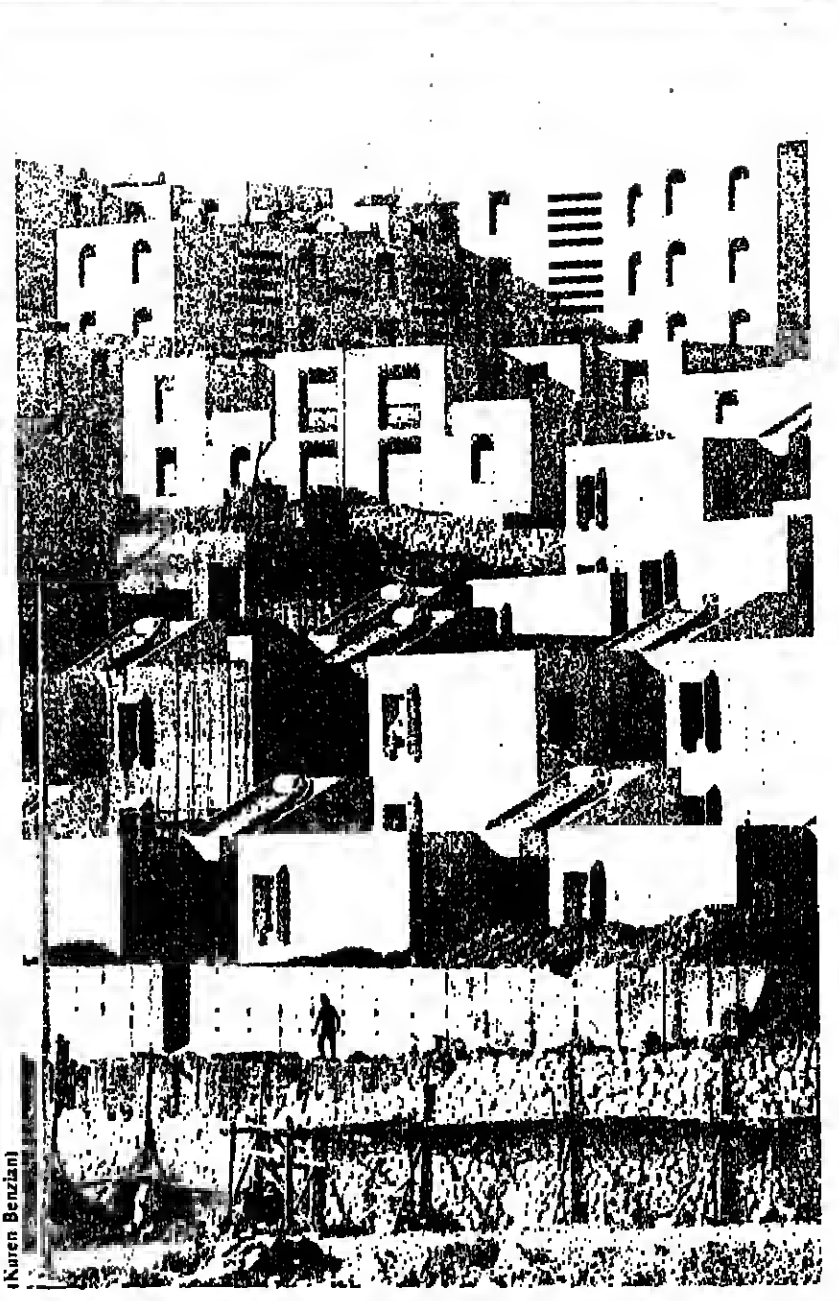
readily available as a result of the general slack of demand for housing, so firmly is the town's image established that prices are now just 10-15 per cent less than in Gilo. Private contractors have now begun building even without a guarantee from the government to purchase the apartments if the market does not absorb them.

Private investors too have begun to make inquiries about non-residential ventures in Ma'aleh Adumim. To date there have been feelers concerning three hotels and a "country club." "They've begun to discover that Ma'aleh Adumim is right next to Jerusalem and with land available," says Leitersdorf.

Representatives of Israeli movie mogul Menachem Golan recently presented the Housing Ministry with a proposal for a \$10 million construction package that would include film studios at the Ma'aleh Adumim industrial area, a 20,000-seat amphitheatre near the Good Samaritan Inn on the Jericho Road where shows could be presented live and filmed, and a multi-purpose theatre complex in the town itself, along with 40 executive apartments. The ministry has asked for more details.

THE RAPID public acceptance won by Ma'aleh Adumim is noteworthy, considering the difficulty initially experienced by new neighbourhoods within Jerusalem itself. Its success bespeaks not only sound planning and subsidies, but a shifting national consensus regarding the territories — at least, towards parts of those captured in the Six Day War.

"You've got a cross-section of Israel's population here, including Peace Now people," says Gideon Hochfield, Ma'aleh Adumim pro-



Some of the houses in Ma'aleh Adumim: 750 already completed

ROADS TO ROAM

The Post's YOSEF GOELL travels the highways of Judea and Samaria, an integral part of the infrastructure of the new settlement drive.

"SEVERAL times I've nearly run over Arab children who literally ran into my car as I was driving through the neighbouring village. It worries me to think that sooner or later I, or one of the other people here, will kill or maim one of those children. The condition of the road being what it is, it's bound to happen."

The speaker was a woman settler at the western Samaria settlement of Ma'aleh Shomron, who preferred to remain anonymous because of the recent press reports about the squabbling in the settlement. These threatened its internal stability and have made its members overly sensitive to further exposure in the media.

She was referring to one of the major problems generated by the recent government-sponsored settlement drive in Judea and Samaria: the woefully inadequate infrastructure that cannot possibly catch up with the inundation of new settlers for a number of years.

In the case of the settlements in western Samaria the problem is mainly that of the two west-to-east roads, the Cross-Samaria and the Cross-Menashe highways. The plans for the former call for it to begin at the Morasha junction, on the coastal highway just north of Tel Aviv; skirt Petah Tikva and Rosh Ha'ayin on its way east; bypass the large Arab village of Kafr Kassem, which is right on the former Green

Line boundary; and then make its way up the mountains, past Elkana, the Yakir turnoff, and Ariel, to link up with the Jerusalem-Nablus highway at Tapuah.

The eastward sweep of the highway, from there is an exiguous 11 kms. of the best road in the country that passes only one tiny new Israeli settlement before it links up with the north-south Allon road. From there it turns into one of the most dangerous stretches of road in Israel — past the new town of Ma'aleh Ephraim and down a frighteningly serpentine slope which bypasses Phasael and ends at the junction with the Jordan Rift-Bik' road. This last stretch was recently the scene of a horrible accident in which a truck carrying schoolchildren from Herzliya went careening over the precipice, killing four of the children and the driver.

Most settlers with whom I raised the matter readily agreed that, once real building activity starts on the thousands of private homes planned for the new bedroom settlements just off the initial western stretches of the Cross-Samaria road, up to the Yakir turnoff and Ariel, the stratch will be a continual death trap. Today the load on the road, which passes through a number of Arab villages, is still tolerable. When hundreds of trucks a day start moving building material to dozens of sites it will be impossible. The same

is true of the Cross-Menashe "highway" which connects Kfar Sava with Kedumim and serves the large communities planned for Karnei Shomron and Emanuel. Deputy Agriculture Minister Michael Dekel, who is one of the main movers in the settlement drive, fully agrees and told me "the problem of the Cross-Samaria and Cross-Menashe highways constitutes a potential catastrophe; we must get better organized to solve it and fast."

NOT THAT nothing is being done about the road network that is so essential if many more settlers are to live in Judea and Samaria. The impression is, however, that the investments in road building to date have been primarily in the very sparsely-settled areas, for the purpose of establishing political *fais accomplis*, while very little has been done in the areas slated for large-scale settlement near the former Green Line boundary with Israel.

In preparing this series I drove over most of the new roads that have been pushed through the West Bank territories. The most impressive of all is the eastern part of the Cross-Samaria highway from the Tapuah junction on the Jerusalem-Nablus highway to the Allon highway on the mountain ridge overlooking the Jordan Rift Valley. It is an excellently planned and con-

structed road, but one that is barely used.

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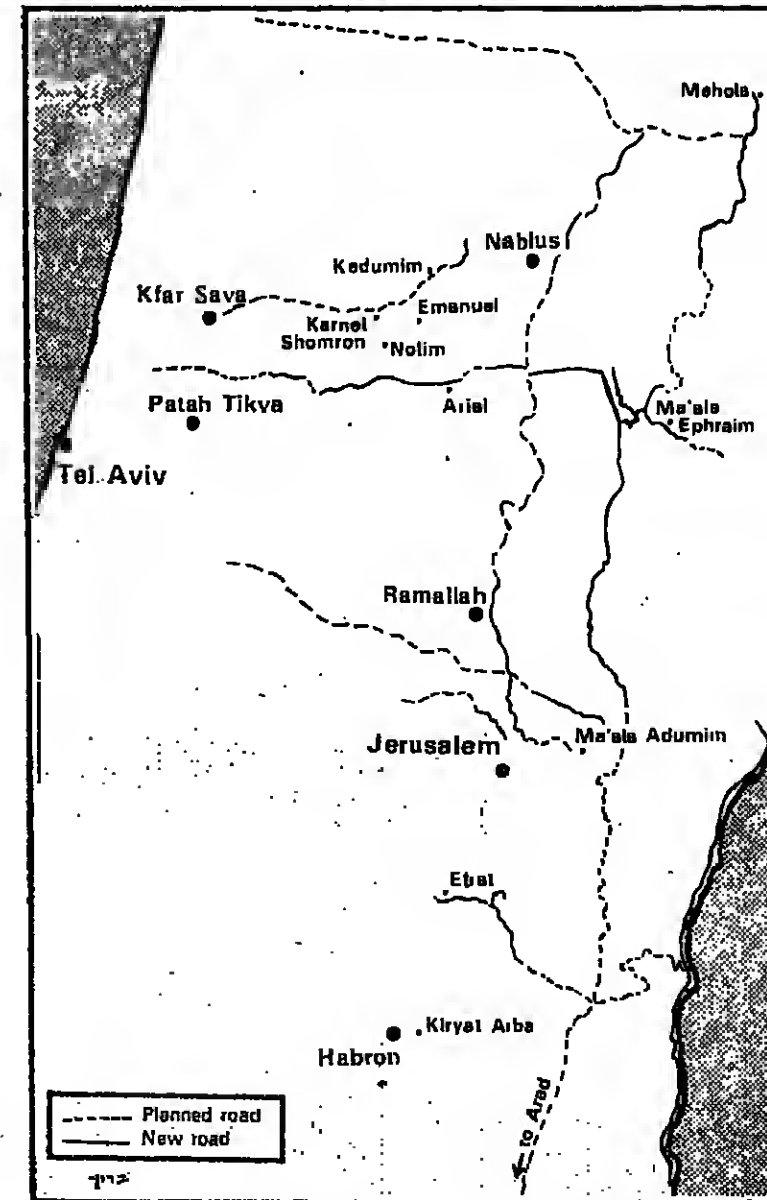
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FRIDAY, JANUARY 21, 1983

settlements, will constitute a major budgetary burden. The entire new settlement plan is being predicated on the assumption of large-scale private investments. It is difficult to see where the billions, perhaps trillions of shekels for the road network and other infrastructure projects will come from.

PROGRESS on the electrification of Judea and Samaria, and especially the latter, has been much more impressive. The Israel Electric Corporation has completed 200 kms. of electricity lines in the area, 180 kms. of them high tension. Three weeks ago Eilon Moreh, smack in the middle of Samaria, just east of Nablus, was connected to the national grid.

Most of this work shifted into high gear only in 1980, when the initial plans, aiming at a goal of 100,000 settlers, jelled in government departments. The emphasis will now move to the sparsely-populated areas in Judea south of Hebron and in northern Samaria, where a high-tension line is already being planned to connect Beisan with Jenin.

Paul Shefer, director of the Jerusalem district of the Electric Corporation, which is in charge of most of this work, estimates that the electrification of northern Samaria will be completed within a year and of southern Judea at the end of two years. The present grid is enough for 10,000-15,000 families says Shefer, who doubts whether 100,000 people will be living in Judea and Samaria in two or three years' time.

Plans to increase the water supply for the new Israeli settlements are also proceeding apace. At present, the 2-3 million cu. m. supplied annually, to the existing settlements,

comes mostly from locally-drilled wells. A population of 100,000, however, will require up to 10 million cu. m. a year, and such a supply will have to come from sources inside Israel. Plans have already been commissioned to connect the new settlements in Samaria to the National Carrier.

But as with electricity, the pace of water development seem to indicate a pragmatic reading of many fewer settlers than the number being bruited by the politicians.

As in the case of roads, top priority is being given to providing a network of telephones for the settlers in Judea and Samaria and the flood of new ones expected in the next few years. During the last year, the Ministry of Communications installed 1,400 phones in these territories, but most of its investments and activities were concentrated on providing modern exchanges in Karnei Shomron, Ariel, Kiryat Arba and Ma'aleh Adumim, the major urban centres under construction. Work is also proceeding on modern exchanges in the as yet unfinished town of Efrat, and in Ma'aleh Ephraim, Shilo and Elkana.

I was surprised to learn all this, and to see telephones actually operating in the offices and homes of people I interviewed in many of these settlements. My surprise was a result of a frustrating inability to establish telephone contact with many of the new settlements when I started out on this series.

The explanation for this gap between advance impressions and the reality in the field lies in a typical Israeli snafu. The new phone numbers are not only not listed in even the latest directories, but

several attempts to get the numbers of Ariel, Ma'aleh Shomron and other settlements from the central information number, 14, elicited the response that "there are no such places, and no numbers for them."

ROADS, power lines, water pipes and phones are projects that Israel has had long experience in providing. (readers who are still waiting for their telephone after years are requested to stifle their bitter laugh). Developing an industrial infrastructure to provide work in the vicinity for tens of thousands of new settlers, however, is a much more complicated problem. The rate of progress in this field will in all likelihood determine the real rate of progress in attaining the goal of 100,000 settlers by the mid-1980s.

In the past few years, over 200 small plants and workshops have been established in the scores of settlements that dot Judea and Samaria, mostly in the concentrated industrial parks of Mishor Adumim, Kiryat Arba, Ma'aleh Ephraim, Ariel and Karnei Shomron, and in the older Gush Emunim settlements of Kedumim and Ofra.

Ministry of Industry and Trade officials assert that the governmental support given to these enterprises is the same as that given to development towns in top-priority areas within the Green Line or on the Golan Heights. This aid comes to 35 per cent of the investment in outright grants, and 40 per cent in loans on extremely attractive terms. In addition there are significant tax concessions.

In fact, however, there is real ob-

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—Tomás Marco: Concierto del Alma, for
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Soloist: Yigal Tzoref (violin)
—Leon Schidlovsky: "Ode" for Women's
Choir and Orchestra with the members of
the Rina National Choir

The Tel-Aviv Museum, 30.1.1983
The Jerusalem Theatre, 3.2.1983

Concert No. 2

Conductor: Thomas Balder
—Hans Joachim Hasepoe: "Pleuk" —
Hommage to Testimonium, for Winds
Orchestra
—Chamber Scenes from the Life of
Suskind von Trimbarg
Music: Mark Kopyman
Libretto: Reche Freiler
Stage Director: Uwe Scholz
Stage Designer: David Sherir
Costume Designer: Tove Seden
Soloists: Emilie Berendsen, Mira Zakai,
Gabi Sedah, Yaron Windmiller, Boris
Cernali and Eldad Beron (child's voice), and
the "Circle" Choir from England

The Tel-Aviv Museum, 31.1.1983
The Jerusalem Theatre, 2.2.1983

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Merkus St., Tel. 867187, Sunday through
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and 5.00-7.30 p.m.

The Popular University is not an institution of higher learning and does not confer academic degrees.



The original settlers: squatters at Ma'aleh Adumim in 1975.

(Continued from page 5)

ject manager for the ministry. "No
one came here to carry the flag."
Three-quarters of the residents are
from Jerusalem, mostly young couples
in search of housing they can afford.

Tommy Leitersdorf himself — he
was named after the first president
of Czechoslovakia, Tomas Masaryk
— exemplifies this shift of attitude.
"My views have changed," he
said this week in an interview.

"Before I thought that we could
sit in Tel Aviv and Savyon (he works
in the former and lives in the latter)
and live and let live. But now I see
the vital links. It isn't a question of
right or wrong on the philosophical
level, but of the minimum Israel
needs, from the territorial point of
view, in order to survive."

THE AREA of Ma'aleh Adumim
strides the main road from
Jerusalem to Jericho had been kept
free of settlement by Labour
governments following 1967, leav-

ing open the option of a territorial
compromise with Jordan that could
include a corridor from the Arab
world to the Temple Mount via Al-
laby Bridge. However, in 1974 the
then Labour Government decided
to create an industrial park at
Ma'aleh Adumim following the
Rabat Conference and Yasser
Arafat's speech at the United Na-
tions. A "temporary work camp"
was also erected.

The following year, a group of
nationalists — some of them linked
to Gush Emunim but others not —
squatted on the site, in an attempt
to force the government to establish
a permanent settlement in the area.
The government waffled —
providing the squatters with pre-fab
huts but not committing itself — un-
til the end of 1977, when it decided
to create a town of 5,000 units.

The Likud government inherited
this idea when it took office and
asked Leitersdorf's firm to draw up
plans for the proposed site, some 20
km. from Jerusalem and close to the

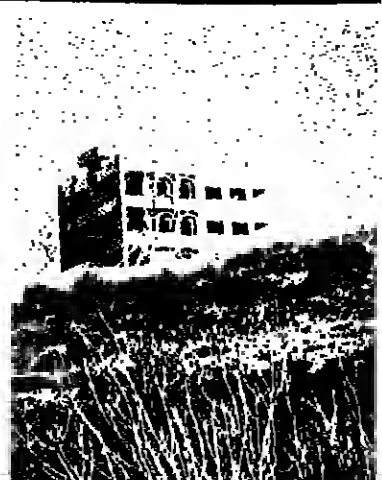
(Continued from page 5)

jective discrimination that works in
favour of enterprises locating in
Samaria and the area of Judea
around Jerusalem rather than in
the more outlying areas. There is
simply no way in which Katzin in
the Golan, or Hatzor or Carmiel in
Galilee, can compete with, for ex-
ample, Ariel in attracting industrial
projects. This is due to the com-
parative proximity of the latter to
the major industrial and com-
mercial areas of Greater Tel Aviv.
The attempt to persuade indus-
trialists to invest in the more
outlying towns in the Green Line
area has been largely unsuccessful,
but they seem to be standing in line
for some of the newer places in
Samaria and Judea. The govern-
ment agencies clearly have no in-
tention of redressing this imbalance.

In these newer towns there is also
a greater emphasis on attracting
science-based and high-technology
industries, in which the transporta-
tion factor is relatively unimportant,
and which tend to attract highly-
trained Jewish workers rather than
the Arabs who have flocked to such
industries as low-paying textiles in
the older development towns.

Despite official denials, it would
seem to be a foregone conclusion
that the more the newer towns in
Judea and Samaria succeed in at-
tracting industrial enterprises, the
more the older ones will be turned
into neglected industrial ghost
towns. Some of the development
towns in Galilee are already
plagued with an unemployment rate
much higher than the national
average.

The stepped-up activity in the
field in all areas mentioned above

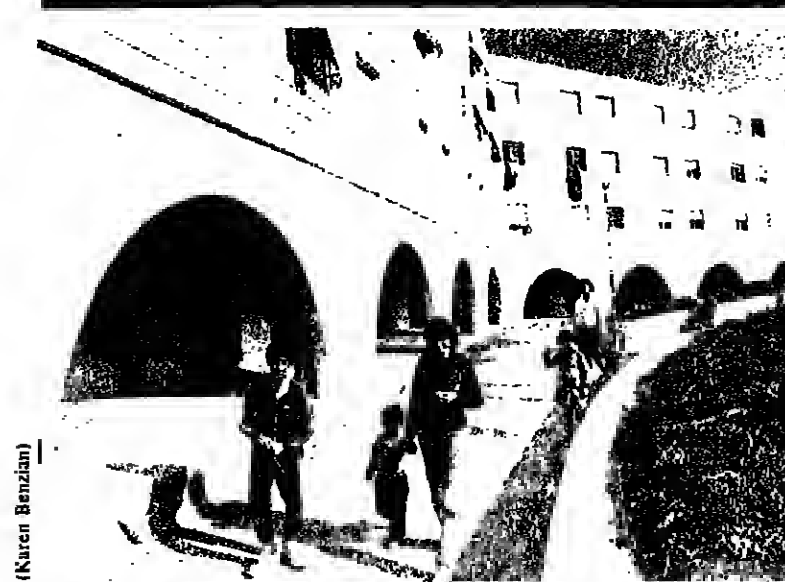


Zar's Karmel Shomron home. (Gael)

would seem to justify some of the
high-flown talk by the politicians of
attracting tens of thousands of new
Israeli families to live in Judea and
Samaria. Up to a point.

The main fly in the ointment at
the present time, besides the peren-
nial lack of funds, is the extension of
the Israeli tradition of ferocious, no-
holds-barred, bureaucratic and
political infighting even to projects
of top-priority national importance
such as the rapid settlement of
Judea and Samaria undoubtedly is
in the eyes of the Likud govern-
ment.

The bureaucratic infighting has
become so bad in recent weeks that
Prime Minister Begin was asked to
intervene by Dekel, who claimed
that the Ministry of Housing's
public statements concerning the
risk entailed in buying a private plot
in Judea and Samaria were en-
dangering the settlement drive. It is
understood that Minister of
Defence Ariel Sharon and Foreign



Courtyards in the desert: key part of planners' concept.

(Continued from page 6)

Dead Sea. After an extensive survey
of the area by climatologists, Leiters-
dorf concluded that the site would
be unlivable to all but a band of
hardy pioneers. He proposed in-
stead a site just eight kilometres
from Jerusalem, which promised, at
an altitude of 500 metres above sea
level, a comfortable climate. The
government accepted the shift and
decided to double the number of
apartments to 10,000. Construction
got under way in December 1979.

Of the nationalists who had squat-
ted in the initial settlement near the
industrial area, some have moved to
Kfar Adumim, a new settlement
closer to Jericho. Others have set-
tled in the new city, from among the
latter group, the Housing Ministry
has chosen men to run the local
council until elections are held.

There is still uncertainty about
categorizing Ma'aleh Adumim as a
satellite, a suburb, a self-contained
city or part of Jerusalem itself. A
new road link via Mount Scopus

will permit residents to avoid driv-
ing through Arab suburbs — a driv-
ing hazard at the best of times, a
security hazard at the worst. The
new road will get motorists inside
Jerusalem in 10 minutes.

The planners also mean to keep
residents psychologically close to
Jerusalem by deliberately providing
sight lines through the buildings that
lead the casual gaze up to the
towers on the Mount of Olives and
Mount Scopus to the west. At night,
the lights of Jerusalem are clearly
visible.

District architect Barzochi,
referring to the ancient practice of
lighting bonfires from the Mount of
Olives on the night of a new moon
to signal by relays to the Diaspora,
said of the new night-time signals
now passing between Jerusalem and
Ma'aleh Adumim: "We see this
almost as a biblical connection of
lights."

The signals are clear but their
ultimate political message remains
to be deciphered.

Minister Yitzhak Shamir also ex-
pressed such misgivings to the
Prime Minister.

Mr. Begin ordered the ministries
of housing and agriculture to get
together and coordinate their ef-
forts. The result was a meeting
between Minister of Housing David
Levy and his director-general,
Asher Weiner, and Agriculture's
Dekel. Two conflicting statements
emerged from that meeting, which
would seem to indicate that the
inter-ministerial sniping will con-
tinue.

The Housing Ministry spokesman
said that it had been decided to
co-opt a housing representative onto
the committee allocating land for
private development, and that his
ministry would have the final say on
such allocations. The Ministry of
Agriculture spokesman quickly
weighed in with a denial saying that
although a coordinating committee
had been set up, the minister of
agriculture, sitting through the
Israel Lands Administration, would
still be the final arbiter concerning
all such allocations.

One of the little ironies of this in-
fighting is that the three major
protagonists involved — Housing's
David Levy, Dekel and World
Zionist Organization Settlement
Department head Matityahu Dro-
bles — are all members of Herut, As
is, of course, Ariel Sharon who has
his own thick finger in the pot as the
official defence "master" of the oc-
cupied territories.

The frictions generated by the
bad personal relations between
these men, which at times seem to
put even the Rabin-Peres con-
troverly in the shade, may well be
the harbinger of even worse

bureaucratic mayhem when other
ministries, such as Education and
Labour, are brought into the pic-
ture. It is already being complicated
by political competition outside
Herut, with the introduction of
Tehiya's Yuval Ne'eman as
chairman of the Ministerial Settle-
ment Committee and competition
in the Gush Emunim chairman of
the regional councils of Benjamin
and Shomron.

Has the entire process really
reached the point of no return and
is it already all but irreversible, as
some observers claim?

One man, at least, who seems to
have committed himself to the
proposition that Israel is there to
stay is Moshe Zar. He is one of the
shadowy band of purchasers who
have been buying up land from
private Arab sellers and reselling it
to Israeli developers and promoters
at a tidy profit.

On my first visit to Nofim my at-
tention was called to a gigantic
edifice on a hazy hilltop many
kilometres to the north. On a later
visit to Karmel Shomron I came
across Moshe Zar's three-storey
mansion which he has been building
on top of his private mountain.

The mansion, which is nearing
completion, has a private road
leading up to it, is topped with an
Arab-style Eifel Tower TV antenna,
and commands the most breath-
taking view, in all four directions, this
side of the Mediterranean.

The last time I had seen anything
comparable was when I visited the
palace of an oil-rich Saudi Sheikh
on a very similar mountaintop north
of Sidon in Lebanon. Now, that's
regional integration for you.
(The third in a series of articles.)

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523255-8, or in writing: The Haifa Museum of Modern Art, 28 Shabbetai Levy St., Haifa
33043.

HISTORY is about to be made in the Israeli, and perhaps the entire Jewish organizational world. Dr. Amnon Goldenberg is stepping down after only four years as president of the Israel Bar Association, having already resigned at the end of his fifth year as chairman of Yad Chaim Weizmann.

All this makes Goldenberg the exception in a society where chief rabbis seek to change the law to get themselves a second 10-year term, where it is virtually unheard of for someone to leave high organizational posts voluntarily.

Goldenberg says that "it is better to go when people still want you to stay." Not only will he leave when his four-year term ends on February 23, he advocates shorter periods of office, as is customary in many foreign bar associations.

The 48-year-old lawyer's name has been associated, especially by the political soothsayers of the press with plans to launch a new centre party. Goldenberg's social and professional eminence, and his reputation for integrity, have made him a source of speculation for the pundits.

But he finds it difficult to grasp why his repeated disclaimers of any political ambitions should not be accepted at face value.

"I'm not involved in any political party, and I'm not seeking a political career. The trouble in Israel is that once the media attach a label to you, no one will take you at your word," he declares feelingly.

Most recently, Goldenberg's name was being mentioned with near-certainty as a founding member of Yitzhak Berman's new Liberal Party Forum, which reportedly has the broader purpose of serving as a launching pad for a centre party.

"It's true that I was invited to the meeting," he admits, "but that doesn't mean that I'm going into politics."

While he believes that the country needs a centre party, he thinks it would be "a complete mistake" to launch a new party now. The fate of the defunct DMC and Moshe Dayan's Telem should serve as a salutary example. The most feasible idea, in his view, would be for the Liberal Party to establish itself as an independent force, but only after Begin no longer heads the Likud. A revitalized Liberal Party would have a decent chance of returning six to 10 members to the Knesset and becoming a balancing element between the dominant blues.

AS A SCION of one of our patrician families, Amnon Goldenberg is very much within the solid General Zionist tradition. His father, who died last year at the age of 90, was sent to Eretz Yisrael from Russia as a youth, and settled at Hadera, which he was destined to serve as mayor for a number of years. This was after he had become frustrated with the intrigues of the General Zionists, and it is perhaps from him that Amnon acquired his distaste for party politics. A Liberal, with both a capital and a small "l," he is on close personal terms with the Likud leadership and declared admirer of Premier Menachem Begin, of whom he speaks as "one of the great leaders of our generation." He was Begin's original candidate for the justice portfolio back in 1977, a choice that was widely acclaimed at the time. But the DMC's entry into the coalition obliged Begin to nominate that ministry to Shmuel Tamir.

Goldenberg's political independence was highlighted when

Presidential precedent

'It is better to go when people still want you to stay,' says Amnon Goldenberg. The Bar Association president, who steps down next month, talks to The Post's MARK SEGAL.



night at the start, he threw his considerable weight behind the move for a judicial inquiry commission into the Sabra-Shatilla massacres. It is said that his disinterested intervention helped Begin to make up his mind on that weighty issue more quickly.

But Goldenberg differentiates between entering politics and contemplating taking the justice portfolio. "If anything, I regarded it as an extension of my professional work. Indeed, it is the only reason my wife allowed me to consider the idea," he remarks as we sit over a drink in his North Tel Aviv home, where we began our interview.

It houses a fine collection of Israeli printers which, he says, is his wife Ora's province. But the downtown law office where we resume our discussion later in the day represents his own solid personal style — an impressive library of law books, drawings of French and British court scenes, well-polished furniture.

AFTER TAKING his first and second law degrees at the Hebrew University, Goldenberg did his military service in the judge advocate-general's office. In 1959, having completed his stage with the Tel Aviv district attorney, he went to England to do his Ph.D. at London University, sharing a flat with another Israeli doctoral candidate, Amnon Rubinstein. It was in London that he met his wife, who was also studying law. He has lectured at the Tel Aviv University law school and is due to become a full professor once he manages to complete a much-delayed book on lease law.

Asked if there are not too many

before it becomes operative. He assured us he would do so if the Knesset failed to initiate its own rules within a period of time, which he did not specify. I urged him to do so before mid-February, when this council's term expires."

THE RETIRING president of the Bar Association is a great stickler for its rules, as I learned when requesting an interview. He only agreed to grant one after I undertook not to write about his law office or anything that could be construed as infringing the anti-publicity code by which lawyers are bound.

While his colleagues regard the new code of ethics as a milestone in the profession's organizational work, Goldenberg himself is especially pleased at having ensured the completion of the Jerusalem Law Centre, *Beit Hapraklit*, not far from the President's Residence in Talich.

He is also particularly proud of having successfully used his office to secure the release of a Jewish law professor from an Argentinian prison. He had received a letter from a new immigrant from Argentina, and wrote a formal appeal to the president of the Bar Association in Buenos Aires, urging him to track down the missing professor and obtain his release.

Just over a month ago, Goldenberg received a reply advising him that a writ of habeas corpus had been filed, and has now learned that the professor has been set free.

Talking of the development of our legal system, Goldenberg noted that it was still English-oriented.

"By education and tradition we still look to British law to fill in lacunae. But I would recommend a young lawyer at the start of his career to study in the United States, because American law is having more and more influence on our courts, probably because both are mixed societies."

He speaks highly of the work being done by Shulamit Aloni in the Knesset Law Committee's sub-committee on judicial matters, but strenuously refutes her accusation that "only Sephardim and the religious get promotion in the judiciary today."

An active member of the Judges Appointments Committee, he says, "It is doing a grand job. It avoids politics at all costs, and makes first-class choices. Moreover, it does not leak its decisions."

GOLDBERG is convinced that Israel enjoys the highest quality of justice anywhere.

"I believe that we have one of the best systems in the world for the administration of justice. Each and every one of our citizens has a sense of social security because of his confidence in the integrity of our courts."

We discussed the fact that any citizen can appeal to the High Court, but when I pointed out the great expense involved, Goldenberg quipped, "It's like what they say in London about democracy: everyone has the right to stay at the Ritz."

As an example of the international reputation of Israel's judges he cites the president of a big American corporation who was conducting simultaneous litigation in 26 countries and sought an early hearing in an Israeli court, because he wished to set a precedent that would be followed elsewhere. "It's the only place east of London I'm sure to get justice," he had said.

Goldenberg has some interesting proposals for expediting the ad-

ministration of justice in Israel. He would combine the magistrates and district courts, whose functions are not always clearly differentiated, but feels that the main log-jam is the overloaded, schedule of the Supreme Court, where it takes two to three years for an appeal to be heard in the civil division. He sees the remedy not in an increase in the number of judges but in emulating the British and American models and establishing a national Court of Appeal comprising 15 to 20 judges helmed by the Supreme Court, which would then be free to deal with matters of principle, rather than having frequently to spend time on trivial issues.

He considers that the prolonged and paralyzing strike of court personnel last year highlighted the source of the ailments besetting the administration of the courts: like all other government employees, they are subject to the Civil Service Commission. "That is quite inconsistent with the independence of the judiciary, which was one of the principles of the Courts Law of 1957."

Goldenberg would like to see that amended so as to ensure that the judiciary enjoys budgetary independence, with their funding deriving from the Knesset and, receiving special pay. The rider would be to prohibit strikes, as is the case for soldiers and policemen. But the whole subject is being studied by the Aloni sub-committee.

ON THE MATTER of complaints that court hours are not geared to the public's convenience, Goldenberg notes that "theoretically," the bench is supposed to sit from 8.30 a.m. to 1.30 p.m. with a half-hour break, as compared with the United Kingdom, where judges sit for three hours in the morning and two-and-a-half in the afternoon.

Why not in the afternoon here too? "Because that's when lawyers receive clients. In the UK barristers appear in court but don't have to receive clients. That's the solicitor's job." There had been a proposal to open the courts in the afternoon but the Bar Association blocked it.

A smaller reform he would like to see introduced would be the recording of court proceedings, for the established practice of manual transcription "is obsolete and often inaccurate." True, proceedings are already recorded in many cases, but this depends on the financial situation of the litigants. "The state does not pay for it," he notes drily.

He confirms having been offered a seat on the Supreme Court four years ago, but he turned down the honour. "I don't think a judge should be that young. Ideally, he or she should be in the mid-50s."

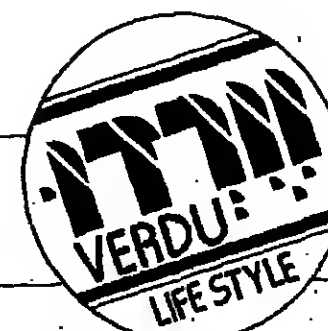
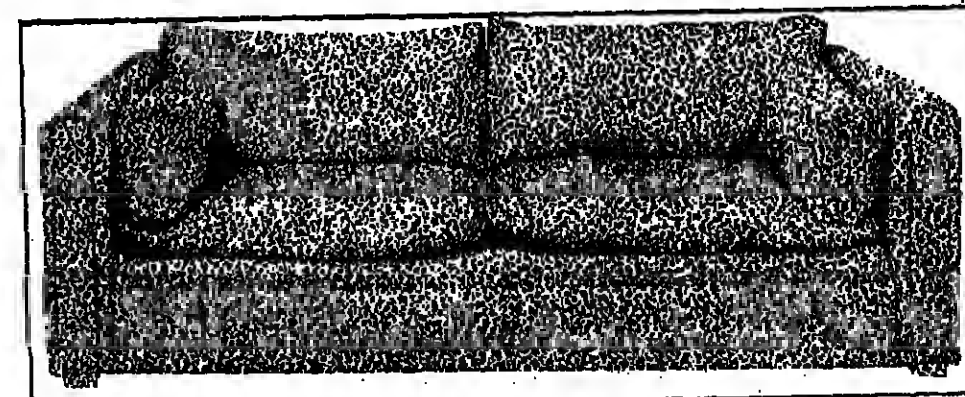
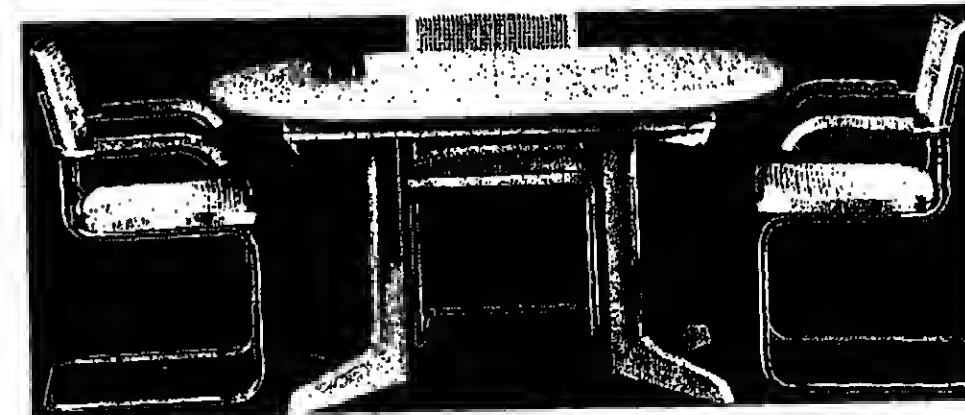
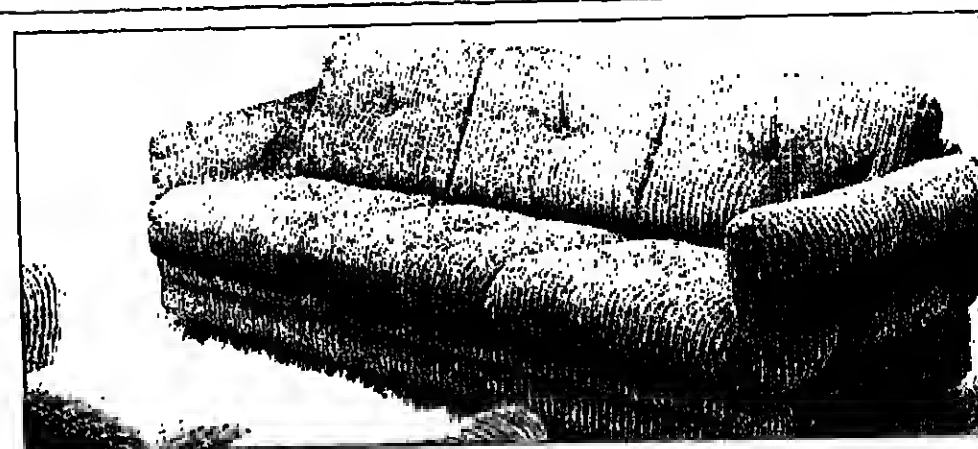
Amnon Goldenberg was recently succeeded by S.Z. Abramov as chairman of Yad Chaim Weizmann, and one of his last duties was to preside over the Weizmann memorial ceremony. It was he who proposed to Prime Minister Begin that the government should table the Law to Commemorate the Presidents of Israel. Expanded by the cabinet to include premiers as well as presidents, this will shortly have its second and third readings in the Knesset.

Since our interview, I have heard that Goldenberg is building a home in Jerusalem, but from everything said then, it does not seem to me that he is preparing to plunge into the political pond. In any case, a man of so many talents, who still has to celebrate his 50th birthday, has many options open to him in the coming decades.

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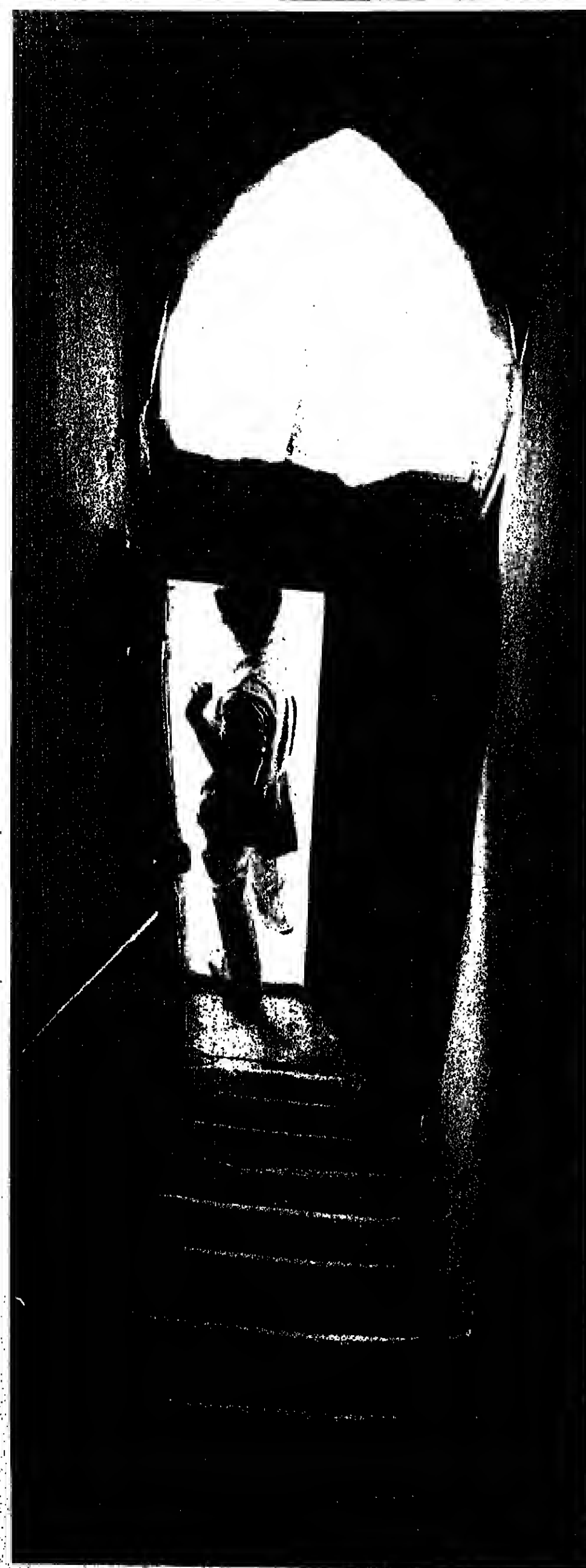
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Hasbaya, where Jews lived from Second Temple times until 1913. (Left) Michel Levy in his Shtetl doorway

Lebanese accents

While covering last summer's war, MICHA BAR-AM visited most of the important Jewish sites of Lebanon. An exhibition of his photographs opens next Wednesday at Beth Hatefuso.

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT

POST PULLOUT GUIDE

The Poster

ENTERTAINMENT

Jerusalem

APPLES OF GOLD — Colour documentary film about the history and struggle of the Jewish people from the time of the early Zionist movement to the present. (King David Hotel, Sunday at 9:00 p.m.; Hilton, Little Theatre, Wednesday at 9:00 p.m.)

CLASSICAL GUITAR — With Yael Akron. (Zorba the Buddha, 9 Yael Salomon, tomorrow at 8:30 p.m.; with Avner Straus, Zorba the Buddha, Wednesday at 8:00 p.m.)

FOLKISH EYE — Ruth Teller. (Hans & Gretz, 47 Erez Refaim, Sunday) House Katz. (Hans & Gretz, Monday) Joe Black. (Hans & Gretz, Tuesday)

FUNNY EVENING — Evening of mime and comedy with Julian Chagrin. In English. (Israel Museum, tomorrow at 8:30 p.m.)

HAGASHASH HAHIVER — "In Cracker vs. Cracker" written and directed by Yossi Banai. (Jerusalem Theatre, Monday at 9:00 p.m.)

IMPROVISATIONS — With audience participation. Directed by Ahn Rosen and Arya Mark. (Pazol, 94 Herzl, tonight at 9:30 p.m.)

JAZZ — Dan Mallow, piano; Saul Chelstone, trumpet; Eric Heller, bass. (Katy's Restaurant, 15 Rivin, today from 2:00 to 5:00 p.m.)

JAZZ — (Pazol, 94 Herzl, Wednesday at 9:30 p.m.)

JAZZ AND CLASSICAL — Ranan Eilon. (Gut: Idi Segal, piano. Works by Bloch, Brahms and others. (Tzaviv, 38 King George, tomorrow at 11:11 a.m.)

MUSICAL MELAVE MALKA — With the Megam Doo. (Israel Centre, 10 Siraus, tomorrow at 9:00 p.m.)

SHALOM HANOCH — Jerusalem Theatre, tomorrow at 9:00 p.m.

SLIDE SHOW — "Birds of the Heavens, Birds of the Fields" — the Bible as source. Presented by the Jerusalem Biblical Zoo. (Windmill Hotel, Monday at 9:00 p.m.)

YOUR PEOPLE ARE MINE — Pop musical based on the Book of Ruth. In English. (Hilton, tomorrow at 9:00 p.m.)

Tel Aviv area

THE BEST OF SHALOM ALEICHEM — Stories by the famous Yiddish writer, performed by Michael Schneider, Jil Oldwasser and Barry Langford. In English. (Hilton, Thursday at 8:30 p.m.)

Jerusalem
THE JERUSALEM BIBLICAL ZOO — Guided tours in English and Hebrew. Adults welcome. (Biblical Zoo, Sunday and Wednesday at 2:00 p.m.)

LEARNING ABOUT AND CARING FOR ANIMALS — Course for children, ages 7-14. (Biblical Zoo)

MOTEX — Operetta for children. (Israel Museum, Tuesday at 4:00 p.m.)

Tel Aviv area

CHILDREN'S THEATRE — Excerpts from plays, with children's participation. For ages 9-11. (Tel Aviv Museum, Tuesday at 4:30 p.m.)

SMILES WITHOUT WORDS — with Pablo Ariel. (Jaffa, Hadima, 8 Simat Mazal Dagim, tomorrow at 11:30 a.m.)

Other Towns
PETER AND THE WOLF — Children's play with music by Prokofiev. For ages 5-12. (Kiryat Sprink, Net, tomorrow at 11:30 a.m.; Kiryat Shimon, Net, Monday at 12:00 noon and 4:00 p.m.; Netanya, Beit Hagedolim, Wednesday at 2:30 and 4:00 p.m.)

WALKING TOURS

Jerusalem through the Ages — Sunday and Tuesday at 9:30 a.m. and Thursday at 2 p.m. — The Citadel, Jewish Quarter, Old Yishuv Court Museum, reconstructed Sephardi synagogue, Western Wall.

Tel Aviv area
CHILDREN'S THEATRE — Excerpts from plays, with children's participation. For ages 9-11. (Tel Aviv Museum, Tuesday at 4:30 p.m.)

FRIDAY, JANUARY 21, 1983

DANNY SANDERSON — (Bat Dor Theatre, tonight at 9:30 p.m. and midnight; Ilanum, Monday at 9:30 p.m.)

GUITAR HAPPENING — Boli Olier & Co. (Hei Lesson, 34 Weizmann, Sunday at 8:30 p.m.)

HAVA ALBERSTEIN — (Tzaviv, 38 King George, tonight at 9:30 p.m.; Bar Shira, tomorrow at 9:30 p.m.)

JAZZ EVE — The Nigun Performers. (Jaffa, Hadima, 8 Simat Mazal Dagim, Sunday at 10:30 p.m.)

ONE-TIME AIT — Shimon Bar Aba, Gidi Giv, Shimon Vadav, Momi Mosheov, Yoni Rechter. (Tzaviv, tonight at midnight; Tuesday at 8:30 p.m.; Kiron, Munnis, tomorrow at 9:30 p.m.)

SONGS AND TALES OF JEWS With Shimon Miron. (Holon, Motel, tonight at 10:00 p.m.)

SONGS — SACRED — AND PROFANE — With Meir Ariel. (Hassima, Monday at 9:30 p.m.)

THE SPIRIT OF ISRAEL — Folklore show. (Hilton, Tuesday at 8 p.m.)

Halfs

SHALOM HANOCH — (Leo Beck, tonight at 10:00 p.m.)

Other towns
APPLES OF GOLD — (Eilat, Moriah Thursday at 9:30 p.m.)

DANNY SANDERSON — (Avihail, Beit Hagedolim, tomorrow at 9:00 p.m.)

HAGASHASH HAHIVER — (Kiryat Haim, Beit Haim, tonight at 10:00 p.m.)

HAGASHASH FESTIVAL — (Beit She'an, Kinaron, Wednesday at 9:00 p.m.)

JAZZ — Michael Orenblut, piano; Sol Berenson, saxophone. (Herzliya, Sharon Hotel, Thursday at 9:30 p.m.)

SARFAT'S OLD JEWISH QUARTER — Conducted tours including synagogues and cemetery. (Contact: Chaim Sidor at the Jewish Book Store, Defender's Square or leave message at 067-72760)

SHALOM HANOCH — (Kfar Menahem, Tuesday at 9:00 p.m.)

FOR CHILDREN AND YOUTH

Jerusalem
ENCHANTED NIGHT — By Marozbek. Directed by Hadass Ofrat. (Karon Theatre, Liberty Bell Garden, tomorrow at 8:30 p.m.)

KING SOLOMON AND THE COBBLER — Israeli classic musical. (Binyoni Ha'uma, tomorrow at 9:00 p.m.)

THE PATRIOT — The Theatre Group in a satirical cabaret by Hanoach Levina. Directed production (Chmeri, tomorrow through Monday at 8:30 p.m.)

Tel Aviv area
AMADEUS — By Peter Shueffer. Cuneil production (Cameri, tomorrow through Monday at 8:30 p.m.)

THE BROTHERS KARAJAZOV — By Doszovskiy. Habimah production. (Habimah, Small Hall, Tuesday through Thursday at 8:30 p.m.)

CAIRO, FEBRUARY '78 — By Yizhak Ben-Ner. Directed by Yizhak Smilil. (Jaffa, Hadima, 8 Simat Mazal Dagim, tomorrow at 8:30 p.m.)

CHILDREN OF THE CITY — Written and directed by Dan Almagor. (Beit Lesilo, 34 Weizmann, Monday at 8:30 p.m., Wednesday at 9:30 p.m.)

FRIDAY, JANUARY 21, 1983



Julian Chagrin gives a performance of mime and comedy in English at Jerusalem's Israel Museum, Saturday 8:30 p.m.

MUSIC

All programmes start at 8:30 p.m. unless otherwise stated.

Jerusalem

ISRAELI SINFONIETTA — Menah Rodun, conductor. Maurice Ravel (France), Shostakovich (USSR), Liszt (Hungary), Brahms (Germany) and others. (Israel Museum, Monday)

TESTIMONIUM VI — Programme as for Jerusalem. (Tel Aviv Museum, Monday)

ISRAELI SINFONIETTA — Programme as for Jerusalem. (Tel Aviv Museum, Tuesday)

ISRAEL CONSERVATORY OF MUSIC — Tel Aviv Youth Chamber Orchestra; Steven Shaine, conductor. Works by Bartok, Haydn, Tchaikovsky, Mozart and others. (I.P.O. Guest House, Wednesday)

Haifa
HAIFA YOUTH SYMPHONY ORCHESTRA — Roni Cohen and Gila Baskila, violin; Ayelet Marcus, viola; Dor Abrahamson, cello. (Beit Haim, tomorrow at 7:00 p.m.)

HAIFA CHAMBER MUSIC SOCIETY — Uzi Wiesel, cello; Pina Saltzman, piano. Works by Beethoven, Brahms, Debussy and Shostakovich. (Beit Haim, tomorrow)

Tel Aviv area

PIANO QUARTET — Milku Lutz, piano; Chaim Taub, violin; Daniel Benyamin, viola; Marcel Bergman, cello. Works by Mozart, Schumann and Brahms. (Tel Aviv Museum, tomorrow)

CELLO RECITAL — Michael Meltzer, cello; Robert Munes, violin; Michael Haran, cello; David Shomer, harpsichord. Works by Bach, Tzaviv, Jil Hn Givrol, tomorrow

Don't Forsake Me — Musical by Haim Hefer, directed by Tzadok Tzoref. Performed by the Rehovot Workers Council. (Rehovot, Wix Auditorium, Sunday at 8:30 p.m.)

THE FALL — By Albert Camus. Translated, adapted by and starring Niko Nital. (Jaffa, Haim, Tuesday at 9:30 p.m.)

A FLEA IN HER EAR — Habimah production of Georges Feydeau's farce. (Habimah, Large Hall, Sunday, Monday and Wednesday at 8:30 p.m., Tuesday at 6:30 and 9:30 p.m.)

GHOST ON TIPTOE — Comedy by Robert Morley performed in an animated playreading by the ZOA House Drama Circle. Directed by Judy Malach. In English. (ZOA House, 1 Daniel Fish, Sunday at 8:30 p.m.)

GOOO — By C.P. Taylor. Camerl production, directed by Ilan Ronen. (Tzaviv, 38 King George, Wednesday and Thursday at 8:30 p.m.)

GREAT AND SMALL — Camerl production, directed by Ilan Ronen. (Tzaviv, tomorrow through Monday at 8:30 p.m.)

THE GROCER'S SHOP — By Hillel Mil-Havonit. Habimah production. (Habimah, Small Hall, tomorrow at 7 and 9:30 p.m., Sunday and Monday at 8:30 p.m.)

GROS CALIN — Emilio Ajar's play translated, adapted by and starring Niko Nital. (Jaffa, Haim, tomorrow at 10:00 p.m.)

THE JERUSALEM POST MAGAZINE

BRAINIS EVENING — Mimi Zukai, alto; Alexander Volkov, piano. (Tel Aviv University, Neve Building, Faslicht Auditorium, tomorrow at 9:00 p.m.)

ISRAELI PHILHARMONIC ORCHESTRA — Rafael Fruhbeck de Burgos, conductor. Salviatore Accardo, violin. Works by Bizet, Liszt, de Falla, Albeniz, Granados and others. (Mann Auditorium, Sunday)

TESTIMONIUM VI — Programme as for Jerusalem. (Tel Aviv Museum, Monday)

ISRAELI SINFONIETTA — Programme as for Jerusalem. (Tel Aviv Museum, Tuesday)

ISRAEL CONSERVATORY OF MUSIC — Tel Aviv Youth Chamber Orchestra; Steven Shaine, conductor. Works by Bartok, Haydn, Tchaikovsky, Mozart and others. (I.P.O. Guest House, Wednesday)

Haifa

HAIFA YOUTH SYMPHONY ORCHESTRA — Roni Cohen and Gila Baskila, violin; Ayelet Marcus, viola; Dor Abrahamson, cello. (Beit Haim, tomorrow at 7:00 p.m.)

HAIFA CHAMBER MUSIC SOCIETY — Uzi Wiesel, cello; Pina Saltzman, piano. Works by Beethoven, Brahms, Debussy and Shostakovich. (Beit Haim, tomorrow)

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem
ENCHANTED NIGHT — By Marozbek. Directed by Hadass Ofrat. (Karon Theatre, Liberty Bell Garden, tomorrow at 8:30 p.m.)

KING SOLOMON AND THE COBBLER — Israeli classic musical. (Binyoni Ha'uma, tomorrow at 9:00 p.m.)

THE PATRIOT — The Theatre Group in a satirical cabaret by Hanoach Levina. Directed production (Chmeri, tomorrow through Monday at 8:30 p.m.)

Tel Aviv area
AMADEUS — By Peter Shueffer. Cuneil production (Cameri, tomorrow through Monday at 8:30 p.m.)

THE BROTHERS KARAJAZOV — By Doszovskiy. Habimah production. (Habimah, Small Hall, Tuesday through Thursday at 8:30 p.m.)

CAIRO, FEBRUARY '78 — By Yizhak Ben-Ner. Directed by Yizhak Smilil. (Jaffa, Hadima, 8 Simat Mazal Dagim, tomorrow at 8:30 p.m.)

CHILDREN OF THE CITY — Written and directed by Dan Almagor. (Beit Lesilo, 34 Weizmann, Monday at 8:30 p.m., Wednesday at 9:30 p.m.)

Don't Forsake Me — Musical by Haim Hefer, directed by Tzadok Tzoref. Performed by the Rehovot Workers Council. (Rehovot, Wix Auditorium, Sunday at 8:30 p.m.)

THE FALL — By Albert Camus. Translated, adapted by and starring Niko Nital. (Jaffa, Haim, Tuesday at 9:30 p.m.)

A FLEA IN HER EAR — Habimah production of Georges Feydeau's farce. (Habimah, Large Hall, Sunday, Monday and Wednesday at 8:30 p.m., Tuesday at 6:30 and 9:30 p.m.)

GHOST ON TIPTOE — Comedy by Robert Morley performed in an animated playreading by the ZOA House Drama Circle. Directed by Judy Malach. In English. (ZOA House, 1 Daniel Fish, Sunday at 8:30 p.m.)

GOOO — By C.P. Taylor. Camerl production, directed by Ilan Ronen. (Tzaviv, 38 King George, Wednesday and Thursday at 8:30 p.m.)

GREAT AND SMALL — Camerl production, directed by Ilan Ronen. (Tzaviv, tomorrow through Monday at 8:30 p.m.)

THE GROCER'S SHOP — By Hillel Mil-Havonit. Habimah production. (Habimah, Small Hall, tomorrow at 7 and 9:30 p.m., Sunday and Monday at 8:30 p.m.)

GROS CALIN — Emilio Ajar's play translated, adapted by and starring Niko Nital. (Jaffa, Haim, tomorrow at 10:00 p.m.)

ISRAELI PHILHARMONIC ORCHESTRA — Programme as for Tel Aviv. (Haifa Auditorium, Monday through Thursday)

VIOLIN RECITAL — Wanda Vilkonirsk. (Haifa Museum, Wednesday)

Other Towns

PIANO RECITALS — Gila (Goldstein, Works by Bach, Beethoven, Chopin, Prokofiev and Oigad. (Ramal Hisharon, Yuval, 57 Ushishan, tonight.) Asher Parazi. (Kivert, Works by Liszt, Mozart and Ravel. (Yuval, tomorrow)

CAMERAN SINGERS — Avner Itai, conductor. Works by Monteverdi, Kodaly, Brahms and others. Israeli songs. (Pardess Hanna, tomorrow at 9:00 p.m.)

ISRAELI SINFONIETTA — Programme as for Jerusalem. (Beersheba, Conservatorium Auditorium, tomorrow and Monday)

OBOE, VIOLIN AND PIANO TRIO — Jean Kullman, A. Abramovitz and Ili Katz. Works by Tchaikovsky and others. (Yuval, Tuesday)

VIOLIN AND PIANO SONATAS — Isabella Ordnung and Rodika Yankovitz. Works by Scriabin, Chopin, Debussy and Brahms. (Yuval, Thursday)

THE IYAR CONNECTION — By Jonathan Gefen. Directed by Izik Weingarten. (Beit Levin, tonight at 9:30 p.m., tomorrow 8:30 p.m.)

KING SOLOMON AND THE COBBLER — (Mann Auditorium, Monday and Tuesday at 8:30 p.m.)

LITTLE INVASIONS — Tragic-comedy based on the works by Bayla Havel and Pavel Kohut. Translated and adapted by Niko Nital. (Jaffa, Hassima, tonight at 10:00 p.m., Wednesday at 9:30 p.m.)

NOISES OFF — By Michael Frayn. Camerl production. (Cameri, Tuesday through Thursday at 8:30 p.m., Wednesday also at 4:30 p.m.)

THE PARASITE — Box Theatre production, combining dance and puppet theatre. (Jaffa, Haim, tonight at midnight)

THE PATRIOT — (Rishon LeZion, Beit Tar-hut, tonight at 8:30 p.m.)

TASHMAD — Written and directed by Shmuel Hersh. With Yigal Gonor, Shimon Takedim, Nadav Ben-Yehuda, Hanna Azulai. (Neve Zedek, 6 Yoheli, tonight and Tuesday at 9:00 p.m.)

THEM — Directed by Joe Chulkin. Presented by the Theatre Group. Neve Zedek, tomorrow and Sunday at 9:00 p.m.)

(Continued on page C1)

Jerusalem Cinemas

CINEMA 1
in Jerusalem Cinema
Boxes 18, 19, 24, Tel. 415067

1st week
Fri., Jan. 21 at 2:30
Bordelino
Le Professeur
Sat., Jan. 22
Fadieu Love 7
Le Professeur 7
Sun., Jan. 23
Bordelino 7
Mon., Jan. 24
Fadieu Love 7
The Graduate 9
Tue., Jan. 25
Spare Rock 7
Wed., Jan. 26
The Graduate 9
Thur., Jan. 27
Spare Rock 9.15
Fri., Jan. 28
La Laine 6.45, 9.15

EDEN
DASHING AHEAD
4, 7, 9

EDISON
7th week
The giant cinema hit!
A Steven Spielberg film
E.T.
4, 6.45, 9

HABIRAH
Indian film
THE PROFESSIONALS
Sat. 6.45, 9.15
Weekdays 4, 6.30, 9

ISRAEL MUSEUM
Sun., Mon., Wed., Thur., Fri.
CHITTY CHITTY BANG BANG
Mon. 8.30 Film/Lecture
MUSEUM WITH WALLS
Tue. 6, 8.30
AN UNMARRIED WOMAN

KFIR
7th week
GOOD LUCK
Today at 2.30
Sat. 7, 9
Weekdays 4, 7, 9

MITCHELL
LES MISERABLES
6.45, 9

ORGIL
2nd week
A POLICEWOMAN CALLED LOUIS
• LOUIS DE FUNES
4, 7, 9

ORION Tel. 222914
THE MAN WITH THE DEADLY LENS
• SEAN CONNERY
Sat. 7, 9.15
Weekdays 4, 6.45, 9

ORNA Tel. 224733
S.O.B.
• JULIE ANDREWS
• LARRY HAGAN
in a new comedy by Blake Edwards
Adults only
4, 7, 9

RON
1st week
A CLOCKWORK ORANGE
4, 6.30, 9

SEMDAR
5th week
REDS
Sat. 8
Weekdays 8
SMALL AUDITORIUM
BINYENI HA'UMA
3rd week
TEMPEST
6.30, 9

Tel Aviv Cinemas

ALLENBY
3rd week
Tonight at 10, Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
THE RETURN OF THE SOLDIER
Directed and the novel by
Rebecca West
• JULIE CHRISTIE
• GLENDA JACKSON
• ANNY MARGRET
• ALAN RATES

BEN YEHUDA
A Steven Spielberg production
National premiere
Friday 10, Saturday 7, 9.30,
weekdays 4.30, 7, 9.30



CINEMA ONE
ENDLESS LOVE
• BROOKE BISHOP
Tonight 10 only
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

CINEMA TWO
Closed for renovations

DEKEL
5th week
Sat. and weekdays 7.15, 9.30
STILL OF THE NIGHT
• ROY SCHEIDER
• MERVY STUBBE

DRIVE-IN
Tonight 10: Sat. and weekdays
9.30
L.E. CADEAU
Sat. 5.30, 7.15
SATURDAY NIGHT FEVER
Tonight and every night
at 12.15 midnight
Sex film

ESTHER Tel. 225610
LOOKER
• ALBERT SIMI
4, 7.15, 9.30

GAT
19th week
Sat. 6.30, 9.30
Weekdays 4.15, 6.30, 9.30
VICTOR VICTORIA
• JULIE ANDREWS
INSTITUT FRANCAIS
111 Yehuda St.
Sat. 8
PLUMELLE
Tue. 7.30
LA FILLE PRODIGE

CHEN 1
7th week
Friday night 9.45, 12.15
Saturday 11 a.m., 4.45, 7, 9.30 p.m.
Weekdays 4.30, 7, 9.30
E.T.
THE EXTRA-TERRESTRIAL
A Steven Spielberg production

CHEN 2
6th week
Friday night 9.50, 12.15
Saturday 7, 9.30 p.m.
Weekdays 4.30, 7, 9.30
MISSING
A Costa Gavras film
• JAI'K LEMMON
• Cissy Spacek

CHEN 3
12th week
RAGTIME
Tonight 10, Sat. 7.15, 9.30
Weekdays 4.30, 7.15

CHEN 4
6th week
• ANGELA LANDSBURY
Tonight 10, 12
Sat. 11 a.m., 5, 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
BEDKNOBS AND BROOMSTICKS
From Sunday, 10.30 a.m., 1.30 p.m.
BEAU GESTE
• MARTY FELDMAN

CHEN 5
5th week
Friday night 9.45, 12.20
Saturday 7, 9.35
Weekdays 4.15, 7, 9.35
LAST DAYS OF LOVE
• DIANE KEATON
• ALBERT FINNEY
From Sunday, 10.30 a.m., 1.30 p.m.
• HONA FLOR AND HER 2
HUSBANDS
• SONIA BRAGA

GORDON GITTIA
KJ Ben Yehuda Rd., Tel. 244373
12th week
Sat. 7, 9.30
Weekdays 4.30, 7, 9.30

TEMPEST
• JOHN CASSAVETES
• IFNA ROWLANDS

HOD
2nd week
MOTHER LODE
Tonight 10
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

LEVI Dinegoff Centre Tel. 288868
4th week
THE NIGHT OF SAN LORENZO
A Paolo and Vittorio Taviani film
Cannes film festival special award
Friday 10.00 p.m., Saturday 9.15, 9.30
Weekdays 1.30, 4.30, 7.15, 9.30

LEVII Dinegoff Centre Tel. 288868
15th week
Fant Wind
HAMSIN
Tonight 10: Sat. 7.15, 9.30
Weekdays 1.30, 4.30, 7.15, 9.30

LIMOR
Israel Premiere
Tonight 10, 12
Sat. 7, 9.30
Weekdays 4.30, 7, 9.30
• NASTASIA KINSKI
• JOIN HEARD
in an erotic fantasy
A Paul Schrader film
"Cat People" theme song by
David Bowie
Today at 2.30
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

MAXIM
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
DON'T GIVE A DAMN ABOUT OFFICERS
MOGRABI
8th week
Today 10, Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

PARIS
6th week
SHE DANCES ALONE
"Dynamite"
Hollywood Reporter
"Impulse"
L.A. Times
Today 10 n.m., 12 noon: 10 p.m.,
12 midnight
Sat. 7.15, 9.30
Weekdays 10, 12, 2, 4.30, 7.15, 9.30

PEER
8th week
• TIMOTHY HUTTON
(Academy award winner - Ordinary
People) in a new, dramatic film
A LONG WAY HOME
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

SHAHAF
7th week
PRIVATE POPSICLE
Today 8.30, 10.30, 12.20 (midnight)
Sat. 7.15, 9.15, 11.15
Weekdays 4.30, 7.15, 9.15
Sat. 11 a.m.: ROAR

STUDIO Tel. 295817
Tonight 10: Sat. 7.15, 9.30
Wednesday 4.30, 7.15, 9.30
JUST YOU AND ME - KID
• BRODKE SHIELDS
• GEORGE HURNS

TCHETET
2nd week
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
Isaac Stern in China
Today 10.00 p.m., Saturday 9.15, 9.30
Weekdays 1.30, 4.30, 7.15, 9.30

TEL AVIV MUSEUM
5th week
IN FOR TREATMENT
4.30, 7.15, 9.30

TEL AVIV
2nd week
THE BEST LITTLE WHOREHOUSE IN TEXAS
Tonight at 10
Sat. 7, 9.30
Weekdays 4.30, 7, 9.30

ZAFON
5th week
KING OF COMEDY
• ROBERT DE NIRO
• JERRY LEWIS
Dir.: Martin Scorsese
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

HAIFA Cinemas

AMPHITHEATRE
SILENT RAGE
• CHUCK NORRIS
4, 6, 9

AMAMI
HAMSIN
Sat. and weekdays 6.45, 9

ARMON
7th week
Steven Spielberg's
E.T.
THE EXTRA-TERRESTRIAL
Sat. 6.45, 9
Weekdays 4, 6.45, 9

ATZMON
2nd week
• LOUIS DE FUNES
A POLICEWOMAN CALLED LOUIS
4, 6, 9

CHEN
LA PASSANTE DE SANS SOUCI
• ROMI SCHNEIDER
Sat. 6.45, 9
Weekdays 4, 6.45, 9

GALOR
12, 2, 6
ATLANTIC CITY, U.S.A.
• BURT LANCASTER
12, 4, 8
SQUEEZE

KEREN OR
NOA AT 17

MORIAH
ALL THAT JAZZ
6.45, 9

ORAH
4, 6.45, 9
KING OF COMEDY
• ROBERT DE NIRO
• JERRY LEWIS

ORION
LOVE IN THE RAIN
12, 2, 4, 9

PEER
RAGTIME
Sat. 6.15, 9
Weekdays 6, 9
No complimentary ticket
LEMON
POPSICLE 4
4, 6.30, 9

SHAVIT
8th week
A LONG WAY HOME

RAMAT GAN Cinemas

ARMON
Tonight at 10
Sat. 6, 9
Weekdays 4, 6, 9
GREASE II
KFAR HAMACABIAH
Today 2.30, Sat. 5.15
PAPER TIGER
Sat., Sun., Mon., 7.30, 9.30
THE PASSENGER
Tue., Wed., Thur., 7.30, 9.30
A THOUSAND LITTLE KISSES
LILY

RETURN OF THE SOLDIER
OASIS
4th week
Tonight 10: Sat. and weekdays 7.15, 9.30

MISSING
THE PROFESSOR
FROM LONDON
ORDEA
7th week
PRIVATE POPSICLE
Tonight at 10
Weekdays 7.15, 9.30

RAMAT GAN
Tonight 10: Sat. and weekdays 7.15, 9.30
CASABLANCA
Please come on time

HERZLIYA Cinema
TIFRETT
Sat. and weekdays 7.15, 9.15
HANKY PANKY
• GENE WILDER
• HILDA RADNER

Petah Tikva Cinema
SHALOM
Sat. 7, 9.15: Sun., Thur. 4, 7, 9
Mon., Wed. 7, 9; Tue. 7

NETANYA Cinema
ESTHER
7th week
PRIVATE POPSICLE
Sat. and weekdays 7, 9.15
Matinee at 5

HOLON CINEMAS

MIGDAL
Tonight 10: Sat. and weekdays 7.30, 9.30
THE JURY
Mat. 4.30: ARDMAN THE SUPERMAN
SAVOY
2nd week
THE BEST LITTLE WHOREHOUSE IN TEXAS
Friday 10
Saturday 7, 9.30
Weekdays 7, 9.30
Mon. 4.30: HANSH GORION

Ramat Hasharon Cinema

STAR
Tonight 9.30: Sat. 1.10, 6.15:
Weekdays 6.15, 9.30
THE FATHER
Sat. and weekdays 6.15, 9.30
LA PASSANTE DE SANS SOUCI
Sat. 11 a.m., Tue., Wed., Thur. 4
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THE HEBREW UNIVERSITY OF JERUSALEM
announces the conferment of an
HONORARY FELLOWSHIP
on
JUDGE JOSEPH HERBSTSTEIN
The ceremony will take place on the MOUNT SCOPUS CAMPUS (and not as previously announced)
on Tuesday, January 25, 1983, at 4.30 p.m., in the Sherman Administration Building.
To be followed by a reception.
SOUTH AFRICANS NOW LIVING IN ISRAEL ARE CORDIALLY INVITED.

THEATRE

(Continued from page 4)

THE THIRTEENPENNY OPERA — Musical by Brecht, Habimah production. (Habimah, Large Hall, tomorrow at 6.30 and 9.30 p.m., Thursday at 8.30 p.m.)

Half
CHILDREN OF THE CITY — (Haifa Auditorium, tomorrow at 8.30 p.m.)

GHOD — (Municipal Theatre, Tuesday at 9.30 p.m.)

A JEWISH SOUL — By Yehoshua Sobol. Haifa Theatre production. (Municipal Theatre, tomorrow through Monday at 8.30 p.m.)

TASHMAD — (Municipal Theatre, Wednesday at 10.30 p.m.)

Other Towns
THE BAIT — Comedy by Neil Simon, based on a sketch by (Kibbutz Gidat, tonight at 9.00 p.m.)

CHILDREN OF THE CITY — (Carmiel, Naftali Cultural Centre, tonight at 9.30 p.m.; Ra'anana, Orot, Sunday at 8.30 p.m.)

THE GROCER'S SHOP — (Kfar Sava, Tuesday through Thursday at 8.30 p.m.)

THE IYAR CONNECTION — (Yifat, Cultural Hall, Monday at 9.00 p.m.)

DANCE
Jerusalem
BATSHEVA DANCE COMPANY — Works by Alice Dor-Cohen, Yigal Perry, Naomi Aliskovsky and Robert North. (Jerusalem Theatre, Thursday at 8.30 p.m.)

Tel Aviv area
DANCE AMONG THE ARTISTS — Introduced by Dr. Roni Land. Video dance films. (Central Library of Music and Dance, 26 Eilat, Tuesday at 8.30 p.m.)

ISRAEL BALLET — With guest artists Leslie Browne and Vladimir Gelman. Works by Bolshoi, Fokine, Petipa and Adam. (Municipal Auditorium, Wednesday and Thursday at 8.30 p.m.)

A JEWISH SOUL — (Sulam Tsor, Meizur, Tuesday through Thursday at 9.00 p.m.)

KING SOLOMON AND THE COBBLER — (Heersha, Glat, tonight at 9.30 p.m.)

TASHMAD — (Kosh Hu'ayin, tomorrow at 9.00 p.m.)

Other Towns
ISRAEL BALLET — Joint production by choreographer Ruth Eshel and sculptress Dina Meiri. (Haifa Museum, tomorrow)

KIBBUTZ DANCE COMPANY — (Kfar Tavor, Wednesday)

For last minute changes in programmes or times of performances, please contact Box Office.

FILMS IN BRIEF

ALL THAT JAZZ — Bob Fosse's frequently self-indulgent autobiographical musical. Excellent choreography and very sharp cinematography recall the best of the '40s but too much of pill-popping, open-heart surgery and self-righteousness bring to mind the worst of Fellini.

BEDKNOBS AND BROOMSTICKS — Happy-go-lucky Walt Disney musical with a mixture of fact and fantasy. Including a long animated cartoon sequence. Directed by Robert Stevenson with music and lyrics by Richard and Robert Sherman. Stars Angela Lansbury and David Tomlinson. Entertainment for all ages.

THE BEST LITTLE WHOREHOUSE IN TEXAS — A humor procures and a sexy sheriff try to fend off the attacks of a hypocrite crusader who demands that a venerable little hotel be closed down for morality sake. Based on a Broadway musical, little inspired by real life incident, it is amusing as long as it does not pretend to take itself seriously. With Dolly Parton and Burt Reynolds.

CASABLANCA — Humphrey Bogart as Rick the most famous nightclubkeeper in screen history, and Ingrid Bergman as the love of his life, Dooley Wilson sings "As Time Goes By" while an international parade of actors gets in and out of scraps. Not really a very good movie but wonderful romantic fun.

CLOCKWORK ORANGE — Stanley Kubrick's 1971 futuristic film about violence and sex, in a cold, surreal setting.

THE DEER HUNTER — Without broaching the question of America's moral right to be in Vietnam, this is an epic war film that tells the story of three steelworking buddies, who are idly seared in the Vietnam war. Winner of five Oscars, this three-hour film should not be missed.

E.T. — A creature from outer space, stranded on Earth, is helped by a bunch of kids to regain his spaceship. A heartwarming, cheerful thriller, which recognizes the charm and excitement of cinema in its prime. Directed by Steven Spielberg.

FROM MAO TO MOZART — Academy Award winner for Best Documentary, the film covers violinist Isaac Stern's visit to China, and shows him performing, listening and instructing. The successful encounter between two vastly different musical traditions suggests a possible common denominator for all peoples.

THE GRADUATE — Dustin Hoffman and Katherine Ross find true love in the famous film about a disillusioned college graduate looking for meaning in life and love. Music by Simon and Garfunkel.

GREASE 2 — Licking the star power of its predecessor, the shot of this film uses most of the ideas of the original. Cinematically more advanced than the previous effort and faster moving. Kept script and silly plot.



Roy Scheider in "All That Jazz"

KING OF COMEDY — An anonymous stand-up comedian tries to force a famous TV personality to help him get a crack at greatness. Robert De Niro and Jerry Lewis are splendid under the direction of Martin Scorsese.

A LONG WAY HOME — Typical TV fare accidentally gone theatrical. Abandoned children, two brothers and a sister, are split up by adoption authorities. Elder brother refuses to accept his fate, and will strive to reunite the family after reaching adulthood, with the help of sensitive social worker. Authentic problem, sentimental but superficial treatment, nice cameo by Brenda Vaccaro.

LA LUNA — Bernardo Bertolucci's latest film features Jill Clayburgh and Matthew Barry in an intense study of incest. Freudian symbolism, a Marxist dialectic, a sumptuous look, a lot of love and sex may have been a bit too much even for Bertolucci. Even though the film is far from his best, it is definitely worth seeing.

THE MAN WITH THE DEADLY LENS — A heavy-handed, hysterically edited caricature of Arab nationalism, international terrorism, American politics and TV journalism, with Senn Condry as a star reporter whose telecasts shake the foundations of mighty regimes. Producer-director Richard Brooks seems to have opted in his later years for loudness, instead of sophistication.

MISSING — The end of the socialist dream for Chile and its return to the despotic control of the army, is the theme of Costa-Cover's latest film. Like in his other movies — the left is always right and the right is always wrong.

THE NIGHT OF SAN LORENZO — A powerful political rendition of a World War Two episode describing the exodus of half the population in a small Italian town, shortly before their deliverance by the American Forces. A strong reminder by directors Paolo and Vittorio Taviani that history repeats itself.

LA PASSANTE DE SANS-SOUCI — Based on the novel by Joseph Kessel. Jacques Rivett's film deals with the pre-war aspects of the Holocaust. It recounts the story of a small Jewish boy whose father was killed in a pogrom. Starring Ronny Schneider, in his last part before he died, and Michel Piccoli.

THE PROFESSIONALS — Jean-Paul Belmondo plays a Secret Service agent sent to wipe out an African leader. Plenty of entertainment with pretty dances in distress saved in the nick of time.

RAGTIME — Miles Forman's film falls short of E.T. Doctorow's novel which describes every class and milieu in early 20th century America. However the cast perform well and the photography is outstanding.

REDS — Warren Beatty's excellent film dedicated to John Reed, an outstanding member of the early American left and author of "Ten Days that Shook the World." While Reds is a huge spectacle with big crowd and war scenes, it is also an intimate and sensitive film.

THE RETURN OF THE SOLDIER — A hard-edged version of Rebecca West's first novel, about a shell-shocked soldier who prefers to relive a youthful romance with a plebeian woman to his own Victorian wife. Correct but uninspired in spite of the presence of Alan Bates, Julie Christie, Ann-Margret and Glenda Jackson.

SATURDAY NIGHT FEVER — How Tony Manero, Saturday night king of the local disco, learns there is more to life than his self-indulgent family, a job in a paint shop and his friends' mindless escapades. John Travolta's on-the-belt sex-appeal, his stunning dancing and the Bee Gees sound-track carry the film when the story falters. Good acting.

SMOKE AND THE BANDIT — When an ace trucker and his mate accept a deal to make a 900-mile journey in 28 hours bringing back a load of contraband beer, they find up with more than they bargained for. Good-natured but of nonsense mainly for the benefit of Burt Reynolds.

TEMPEST — A successful architect, uninvited with his life, his wife and his surroundings, takes a breather on a deserted beach. Land, accompanied by his 10-year-old daughter, a gorgeous dither and a not-so-dumb native. Wise, charming and splendidly performed by John Cassavetes, Denis Ronlonds, Susan Sarandon and Raul Julia, to name just a few of an outstanding cast.

THOUSAND LITTLE KISSES — Israeli film by Miri Neuman about a 20-year old girl who returns from abroad for her father's funeral only to discover that her father has led a double life and kept another woman and her son in a different part of town.

AN UNMARRIED WOMAN — A serious and compassionate look of divorce as it affects everyone concerned but mainly from the woman's point of view. Against a background of art and the French side of New York, Erica Opitzmann finds herself and new horizons. Good performances.

VICTOR VICTORIA — Based on a 1923 German film of the same name, this movie is the complicated story of a jobless British soprano in pre-war Paris who eventually becomes famous. Brilliantly made. Lots of charm and skill.

Some of the films listed are restricted to adult audiences. Please check with the cinema.

ANYONE who says that army food is no good has obviously never met Armand Sahag.

I had heard of Sahag even before I was enlisted up for my latest bout of *miluna*. Others in my unit, who had been with him before, assured me that there was a treat in store for me. Frankly, despite their praise, I was sceptical. Usually, an army cook is considered pretty good if he is able to make the food even mildly edible.

Naturally, the food is a very important aspect of army living, both because of the monotony of the many small tasks one is called upon to perform and because among a random, heterogeneous group, it is one of the few subjects that is of universal interest. Anything out of the ordinary is considered something special.

That food can be butchered, figuratively as well as literally, was soon made very clear to us. For the first week we had a second-string chef who filled in, presumably while Armand prepared himself spiritually for his role. During that time, the second-stringer provided the usual selection of watery soups, burnt potatoes, deep-fried eggs and ghostly greasy, fried slices of what this generation's soldiers are eating instead of *hif*, a marginally better product labelled "turkey roll."

The replacement, who shall charitably remain nameless, was generous in the extreme with seasonings, dishing them out by tipping them into the pot from their

Armand's cake



MATTERS OF TASTE / Haim Shapiro

containers. Inevitably his hand would slip, and he would then present us with his creations, grey with specks of black pepper or, worse still, salty beyond edibility.

To the chagrin of the kitchen helpers, whose job it was to clean the pots and dishes, he would try to rectify his mistakes by adding large amounts of potatoes and noodles, which would sink to the bottom of the pot to form thick layers of impacted sludge.

Thus, when Armand made his ap-

pearance we were more than ready for him. Anyone who treated the food with even moderate respect would have been welcome, but even I was overwhelmed by the change.

For one thing, the patina of black grease that had covered virtually every surface in the small army kitchen suddenly disappeared, as did the bits of gorbage that had found what seemed to be a permanent home outside the kitchen door. The kitchen helpers found themselves scrubbing harder than

ever, but they didn't complain too much.

For our midday meal on Armand's first day, we had a thick barley soup, stewed beef in a tomato sauce, perfectly-browned potatoes, fried slices of eggplant with a hot sauce and, for dessert, apples. When I complimented him on the meal, especially the potatoes, which were absolutely delicious, Armand tried to look modest.

"It's as well as I can do without an oven," he told me, one hand resting on his paunch in true chef style. Then he promised that at supertime there would be a special treat.

THE SUPPER itself was a mélange of salads: avocado, egg salad, an eggplant salad with little cubes of pickled cucumber and a fish salad. But the high point of the meal, which perked everyone up, was a type of oriental cake, twisted into beautiful shapes, dripping in honey and sprinkled with sesame seeds.

When I asked him about them, Armand explained that the cakes had been fried, the honey was actually a sugar syrup disguised with flavouring he had brought from home, as he had the sesame seeds.

Over the next few weeks, he was to make a great variety of fried cakes; each with its special texture and flavouring. Up to the very end of our stint of reserve duty, we continued to be pleasantly surprised by his creations.

I should add that, in contrast to

many other army cooks, Armand would never become irritated or unpleasant when soldiers dropped into the kitchen, at all hours of the day or night, to ask if there was a cup of hot coffee or tea and something to eat. On the contrary, he would as likely as not pull out a bottle of one of his home-made liqueurs, of which he seemed to have an endless supply, and pass it around.

THOUGH ARMAND promised to give me the recipe for the fried cakes, somehow he never seemed to have time to do so. I suspect that in the tradition of good cooks, he liked to keep some secrets for himself. But I think I have more or less reconstructed this one.

Mix two cups of flour, three eggs, two tablespoons of sugar, half a cup of oil, a pinch of salt and, if necessary, a little water. Knead the dough very well until it is smooth and satiny and very elastic. Let the dough rest in the refrigerator for an hour or two.

Shortly before cooking the cakes, break off pieces the size of a walnut with your fingers. Roll each piece between your palms to form a "snake" several centimetres long and flatten it with a rolling-pin or your palm. Then roll up the strip into the form of a snail and flatten it slightly with your palm.

Drop each cake into hot oil and fry until it is brown, turning once. Drain well and spoon honey and sesame seeds over the cake while it is still hot. Cool and serve. □

PILABOLUS, the controversial Dance Theatre, will come to Israel this year. The Batsheva Dance Company has announced that it has invited this group as part of its subscription series in May.

What's in the name? One of the company, Jonathan Wolken, has explained that it is a fungus that "seeks out the light by bending and twisting towards it as it grows. When it is ripe, it explodes with enormous energy and shoots its spores out to an enormous distance... it has tremendous vitality." That also describes the company whose speciality is the making of unpredictable shapes, designs, and movements with human bodies.

The Pilabolus that is coming is not the same as the Pilabolus that visited Israel some years ago. It now has two women added to the four men. It also has quite a different repertoire, though the basis is still, aerobic, athletic, gymnastic, mimetic, kinetic, plastic, comic — and in a way poetic.

Whether it is dance or not, nobody has actually decided, but it appears at dance festivals and is a winner of prizes — and of audiences.

ONE THING to be said about modern music where dance is concerned is that it gives dancers more freedom than "classical" music when the music is taped. There is more space in the phrasing and around the notes so that dancers have more latitude in speed and expression than the older forms — unless these are performed live.

All this was immediately evident in Naomi Aleskovsky's *Vigil* in

Unpredictable company



DANCE
Dora Sowden

Jerusalem premiered by the Batsheva Dance Company at Habimah Theatre on January 10. Indeed, the inter-relation between Ben-Zion Orgad's fine music and the dancing was the principal virtue of Aleskovsky's choreography. The design was otherwise too abstract and abstract. In fact, the music carried more intimations referring to the title than the dance movement.

There were arresting moments, all too brief: the little crowd under a strong light, the grouping to in-

dicade strife with a common enemy, the quartet of women dancing in unison without touching. At one point a man was held up with arms outstretched as on a cross, then placed for an instant on the knees of a woman as in a pieta. At another point, arms were uprisen in an eloquence that created the letter *shin*.

Yet the whole conception for five couples was altogether too heavily loaded for the length of the musical composition. The choreography should either have been extended in time (with music repeats?) or thinned out to let each effect establish itself less breathlessly. This could be all the more possible since the middle section sagged in interest.

Throughout, the dancers were worth watching but the costumes (by David Dror) looked to me more Hellenistic than Hebraic — especially the draped blouses of the men.

THE 30th Congress of the International Theatre Institute to be held in East Germany June 5-11 will offer participants an exceptional dance programme before the actual Congress begins. From June 1 to 5, in Dresden and Leipzig, special excursions will be organized by the ITI Dance Committee (of which an executive member in Israel is Barry Swersky).

In the proposed programme is a visit to the Palucca School in Dresden, an introduction to the training schedule of the school with a practical demonstration and participation in a lesson by the famous Professor Gret Palucca, and a discussion of her influence on contemporary choreography in East Germany. There will also be an evening of chamber ballet by the Dresden State Opera Ballet, choreographed by Harold Wondtke, one of Palucca's master students.

In Leipzig, participants will visit the Dance Archive of the Academy of Arts, attend an evening of dance improvisation with a discussion of the significance of such improvisation, visit a dance workshop and performances of new productions of *Romeo and Juliet* and *Sacre du printemps* by the Leipzig Ballet, choreographed by Dietmar Seyffert (another master student of Palucca's) followed by a discussion of contemporary interpretations of *Sacre*.

The number of participants from each ITI centre is limited to two for dance and two for music theatre, but ten delegates and observers will be permitted for the Congress itself. Costs for participants will be 510 marks to be paid in "easily convertible currency" by April 15. This will cover hotel and other expenses inside the country.

BEERSHEBA has its conservatoire and its Israel Sinfonietta and its theatre company but in dance there is apparently only the branch of the Bat-Dor Studies. Folk dance groups exist at the University but ethnic groups apparently are only "potential" — coming to life on special occasions like Yom Ha'atzmaut. This I learned during a recent visit to the town.

Through cooperation of the Municipality, the Bat-Dor Dance Centre was established about eight years ago and functions so well that there are 270 students at various levels. Yet in my view the premises are crying out for expansion. In a rather tight building, there is only one long narrow studio, properly equipped, but obviously inadequate. As a result, 22 classes a day have to be held from 7.30 a.m. to 10.30 p.m. to accommodate the students.

Aliza Wolf, the dynamic director of this dance hive, and seven teachers (five local) and three pianists, work valiantly. Indeed, two young men have already joined the Bat-Dor Dance Company. Wolf says that if more parents understood the value of dance training, not only for the body but also for the mind, progress would be even greater. □

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Southern exposure

TELEREVIEW / Philip Gillon

"If YOU will it, it is no fable." These majestic words, with which Theodor Herzl brought *Ahneuland* to a close, have been echoed a thousand times by mighty Zionist orators. An Irishman, Arthur O'Shaughnessy, expressed much the same concept: "One man with a dream, at pleasure, shall go forth and conquer a crown."

The idea that all a Zionist needed was the willpower and the belief in the dream acquired the force of an immutable law of nature when Herzl's prophecies proved uncannily accurate. After the first Congress he called in Basle in 1897, he declared, "In 50 years there will be a Jewish state." If we count the UN decision of November 29, 1947 as the creation of the state, (which, I think, is fair enough), Herzl proved to be 100 per cent right.

So all we need are dreams and willpower. But there is a snag: Jews — even Zionists, even Israelis — have so many different dreams. David Ben-Gurion, whatever his detractors may say about him, was never short of either willpower or dreams. Apart from the creation and secure existence of the state, the greatest of all his visions, for which he strove like Samson battling with the lion, was the settlement of the Negev.

The haunting, empty spaces of the desert — which in those days constituted 60 per cent of the total area of Israel — dominated B-G's mind and spirit. Here was the wilderness that had challenged the noblest of men since time immemorial. Here was the chance to fulfill Isaiah's prophecy of watering the desert and making it blossom.

And we could fulfill another prophecy: we could serve as a light unto the nations. The peoples of the under-developed world would look in wonder at what we were achieving by firming the desert, and would emulate our example, with our help. "Follow me!" Ben-Gurion cried to the youth of Israel, when he first went to Sde Boker.

Alas! There were other dreams, and other wills at work. Vladimir Ze'ev Jabotinsky dreamt of going east and linking over Transjordan, and he believed in the glories of urbanization and the capitalist system. Strongest of all, perhaps, was the Israeli petit-bourgeois dream of every man under his own vine and his own fig tree — i.e., owning a villa, and making money otherwise than by the sweat of the brow and having abundant and cheap household help. In the clash of wills and visions, Ben-Gurion lost as hopelessly as the Maccabi Tel Aviv basketball squad did in their first match against CSKA Moscow.

THESE REFLECTIONS are inspired, of course, by several programmes presenting in startling and striking contrast the events taking place in Israel, and one not taking place: the settlement of the Negev. The non-event was portrayed in Yair Aloni's poignant journey through the Arava on the 25th anniversary of the founding of the first settlement there.

The ghost of Ben-Gurion loomed large over Aloni's programme: in fact, his high-pitched voice, on tape, dominated it. The children recognized it, the men finding sweetish water deep under the

the money would be given from the public purse as a gentle mortgage. Three hundred and fifty square metres may seem to be a substantial chunk of house for some poor woman to tend, but there is, fortunately, a vast abundance of cheap Arab labour close at hand.

As we saw, the vision is so compelling, so overwhelming, that it has gripped the entire nation, irrespective of political or religious affiliation. Even the Histadrut building companies see which way the winds of patriotism are blowing.

A few traitorous voices have been raised about the vast outpouring of money on these housing developments, about the lack of funds to help the inhabitants of the slums, about the cutbacks in the standards of almost-living of the old, the destitute and the handicapped. But Israel is like that — there are always some malcontents who try to spoil the fun. We need take no notice of them.

More upsetting is the great explosion on the Stock Exchange. On the magazine we saw shots of simple workers exulting over the easy profits they were making, which enabled them to get through the month despite the dwindling ability of their earnings to keep up with the inflation. Those shots must have been taken before the bear onslaught on the market.

In South Africa, in the old days, there also used to be long booms on the Stock Exchange, with every white secretary, office boy or artisan having a great time. Then Sir Ernest Oppenheimer would decide that enough was enough: some announcement would be made, or something would happen, to bring the market crashing down, and the bears would collect in all the booty.

Much the same thing seems to be happening here. The statements of bankers and the chairman of the Exchange were obviously calculated to cause a crash — I cannot believe that they were made recklessly. I hope they have not marred the Israeli dream irreparably.

THE FILMS of Frederic Raphael are generally out of the top drawer: they are mature, adult and intelligent. Saturday night's *The Best of Friends* was no inane or over-ripe gorgonzola cheese — it stank to high heaven. Instead of being intelligent, it was unintelligent. Nobody expects filmmakers to observe the unities of time and place: it is perfectly legitimate to let the camera roam wherever it likes. But in this instance, the effects were as exasperating as they were bewildering. Who the devil were all those women who kept wandering into the picture? The conversations of the two intellectuals were duller than anything I have ever heard of.

As against this excrescence, *In Tribute to Nijinsky* was a delight. With Rudolf Nureyev almost superhuman in the magnificence of his dancing. Could Nijinsky have been so wonderful? I find it hard to believe.

Second Look brought us something very unexpected: an hour devoted to Ben-Zion, the rock'n'roll group that has set the youth of Israel afire. I must confess that I found it rather difficult to distinguish one song from another; but the members of the group were so attractive, and their backgrounds were presented by Zvi Goren with such sensitivity, and the photography was so good, and I was so delighted that young Israelis could enjoy themselves so much despite the war in Lebanon, that I was thrilled by the show.



Arik Lavie: "I don't consider myself a prophet."

The other Arik

BETWEEN ACTS/Joan Borsten

ARIK LAVIE, one of the Israeli musical scene's most permanent fixtures, will sing selections from his new LP, *Almost Daybreak* on Television's *Good Hour* tonight. The album, his tenth since signing with CBS 15 years ago, includes such current hits as "Yellow Cab," "A Bottle of Beer," "A Different Lullaby," and "Stargazing through Your Window."

Lavie has just returned from a coast-to-coast U.S. tour accompanied by his guitarist Yigael Hared and a good sound system. He's at work on a new show, produced by his old friend Ya'acov Agmon for Beit Leissin. And he's "at peace" with himself — at least for the present. It's not easy to have reached the top of the ladder professionally in a small country.

"What big plans and hopes can I have?" asks Lavie, interviewed in Tel Aviv where he lives with his wife, Shoshik Shoni, who is currently working on her new album of children's stories, and their two daughters.

Lavie, who was brought here from Germany in 1934 as an eight-year-old orphan, grew up on various kibbutzim and moshavim, served in the Palmach and Hagana, and began his professional career in the army with one of the entertainment troupes. Spotted by the management of the Cameri, he joined the theatre after his release. There he met Shoshik, and after their marriage they went to Paris where, as part of the Arava

a gardener or open a nightclub. I'm not afraid of working."

However, Lavie suspects that his lyrics reflect a sense of unfulfilment. Though he usually writes in terms of romance, he believes he is most probably also thinking about Israel.

"I'm one of those who dreamed what this country would become, and worked to build it. What we have achieved is not what I foresaw. That's not good or bad, just different from what my Zionist education promised. Although I've long been identified with the Labour Party, I consider myself less political than pro social justice. I don't see much difference between right and left today."

"The only thing is that the right has a much more charismatic leader, one of the last strong leaders in a world that needs such figures."

CBS RECORDS has a few other clients in the news this week. One is singer Arik Sinai, who flew to New York after receiving a gold record for his *Shadow in the Sun* album, only to be hospitalized for an operation. He's now back in Israel, fully recovered.

Meanwhile, David Broza is having "lyric problems." The title song of his new album, *The Woman I Love*, is a translation of a Spanish one that includes the word "screwing." Or so says Yonatan Gefen, who did the translation. Anyway, Kol Israel director Gideon Lev Ari has forbidden the song to be played by Channels Bet and Gimmel, even though the army station is broadcasting it nonstop.

CBS also expects here at the end of the month Venezuelan singer Jose Luis, one of Latin America's top stars. Jose Luis began his career as an actor and then recorded a 1979 hit, "I'm Going Crazy Over You." His lead in a TV series, *A Girl Named Miracles*, made him as popular as Dallas's J.R. The character he played was El Puma, and that's the name he's now known by.

During his three days in Israel, Jose Luis will appear on *Good Hour*.

OTHER VISITORS arriving soon include British actor Ian McKellen, a founding member of the Actors' Company, a touring group managed by actors, which has had enormous popular success in England and the U.S. McKellen's latest hits were in the new American play, *Ben*, which tells the story of the homosexuals interned by Nazis in a labour camp, and Peter Shaffer's *Amadeus*. He is scheduled to appear as Salieri again this spring when Milos Forman directs the film version of the play about Mozart in Prague.

McKellen is coming here with his one-man show, *Aching Shakespeare*. He will perform seven times in 10 days in Tel Aviv, Jerusalem, Haifa, Rehovot and Kfar Sava.

INTERNATIONALLY famous comic mime Julian Chagrin came to Israel two years ago at the invitation of the Jerusalem Spring Festival — and stayed. He has made three short films, two of which were nominated for Oscars, and won numerous international prizes. Since his arrival in Israel, he worked continuously for the TV, and the cinema, as well as performing live. His few theatre performances were of sell-outs and highly praised by the press. He will be performing his mime and comedy show at the Israel Museum tomorrow, Saturday night, at 8.30.

ON SUNDAY night, the "Intensive Caré Unit," formerly known as "Schultz" or "Chromosome," will give a performance at the Tel Aviv Museum. The cult group sold out last time they appeared in the city.

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9.30 pm: *Antonio das Mortes*, Rocha
Tues. at 4 pm: *The Wizard of Oz*
7 pm: *Seven Samurais*, Akira Kurosawa
9 pm: First lecture in series entitled "Independent American Film and Modern Painting". Lecturer: Prof. Annette MacLachlan, Dept. of Cinema Studies, NYU.
9.30 pm: *La Collectionneuse*, Eric Rohmer (small hall)
Wed. at 7 pm: *Elvis*, John Carpenter
9.30 pm: *Plantation Boy*, Walter Lima
Thurs. at 7 pm: *The Circus*, Chaplin
8 pm: "Dada, Surrealism and Cinematic Avant-garde", second lecture by Prof. MacLachlan (small hall).
9.30 pm: *Une Strange Affaire*, P.G. DeGere
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Toys and Games of the Ancient World - at the Rockefeller Museum
The Wonderful World of Peace - at the Rockefeller Museum

SPECIAL EXHIBITS

Hanukkah Lamp - early 17th century, Poland
Japanese Miniature Sculpture
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Biblical Figurines of Humans
Clay Jug and Juglet

EVENTS

SPECIAL EVENT (In English)

Saturday, January 22 at 20.30
JULIAN CHAGRIN - "A FUNNY EVENING"
A crazy evening of mime, comedy and madness with famous British comedian
Julian Chagrin. From the unanimous acclaim of Chagrin in both the British and
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"Mr. Chagrin is irrefragable." London's Sunday Times. Chagrin's shows have
played at the Edinburgh Festival, in London's West End and throughout the U.S.

CHILDREN'S FAVOURITE FILM

Sun., Jan. 23; Mon., Jan. 24; Wed., Jan. 26; Thurs., Jan. 27 at 15.30
"CHITTY CHITTY BANG BANG"
Oir. Ken Hughes, with Dick Van Dyke

ART FILM & LECTURE SERIES

Monday, January 24 at 20.30
MUSEUM WITHOUT WALLS: "CRETE AND MYCENAE"
Introduction: Bilvia Rosenberg, Dept. of Art History, Hebrew University

CREATIVE THEATRE FOR CHILDREN

Tuesday, January 25 at 16.00
"WHO'S WHO"
Children will create a character and learn different aspects of building
dramatic personas.

THEATRE FOR CHILDREN

Tuesday, January 25 at 16.00
"WOTER"
An opera for children and adults depicting an all-too-familiar situation
between parents and children. With Judy Axilrod, soprano; Abba Cohan,
baritone; Hagel Ben-Yehuda, dance.

FILM

Tuesday, January 25 at 16.00 & 20.30
"AN UNMARRIED WOMAN" (USA 1978)
Oir. Paul Mazursky, with Jill Clayburgh, Alan Bates

GALLERY TALK

Tuesday, January 25 at 19.15
JEWELLERY AND AMULETS
Shulamit Eisenstadt

GUIDED LECTURES

Tuesday, January 25 at 20.30
USES OF CLAY IN ERETZ ISRAEL IN ANTIQUITY
Tallay Ornan, Assistant Curator

*The DANCE LECTURE that was to have been held on January 13 will take
place on Thursday, January 27 at 20.30.

RUTH YOUTH WING

Some special-interest courses are still open. For information and registration
please contact (02) 833278.

GUIDED TOURS IN ENGLISH

Museum: Sun., Mon., Wed., Thurs. at 11.00; Tues. at 16.30
Archaeology: Galleries Monday, January 24 at 16.30
Rockefeller Museum: every Friday at 11.00

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VISITING HOURS

ISRAEL MUSEUM: Sun., Mon., Wed., Thurs. 10-17; Tues. 16-22;
Fri. & Sat. 10-14

SHRINE OF THE BOOK: Sun., Mon., Wed., Thurs. 10-17; Tues. 10-22;
Fri. & Sat. 10-14

BILLY ROSE SCULPTURE GARDEN: Sun.-Thurs. 10-sunset; Fri., Sat. &
holidays 10-14

ROCKEFELLER MUSEUM: Sun.-Thurs. 10-17; Fri. & Sat. 10-14

LIBRARY: Sun., Mon., Wed., Thurs. 10-17; Tues. 16-20

GRAPHICS STUDY ROOM: Sun., Mon., Wed., Thurs. 11-13; Tues. 16-20

TICKETS FOR SATURDAY: Available in advance at the Museum and at the
ticket agencies: Tel Aviv - Rocco, Etzion, Le'an and Castel; Jerusalem
- Kikim

Without the Maestro

MUSIC & MUSICIANS / Yohanan Boehm

ISRAEL'S FOURTH Arthur Rubinstein International Piano Master Competition will be held in March-April, for the first time not in the presence of the maestro but in his memory.

International response has been tremendous. When the contest was announced a year and a half ago, over 800 inquiries were received, about one-tenth of them from Japan and the Far East. After preliminary screening, 81 candidates were scrutinized according to the stringent conditions of the contest, and finally 49 were accepted.

Among the 17 countries represented, are Austria, Australia, Brazil and Bulgaria, with one contestant each; Canada, China and France, each with two; Great Britain (one); Israel and Italy, (five each); Japan (seven); Korea (two); Rumania and Taiwan, (one each); U.S. (14); USSR (one-ne passport); and West Germany (two).

To be accepted, would-be competitors had to fulfil one of three conditions: they had either to have won a prize at a recognized international contest; or to have a personal recommendation from an outstanding pianist; or to have had experience on the concert platform. No less than 33 of those who will be taking part in the contest have already won prizes in other prestigious competitions.

The international jury, so far as is known to date, will include Maria Tipo, (Italy), Leon Fleischer, (U.S.), Takahiro Sonoda, (Japan), Hugo Steurer, (Munich and London), Nikita Magaloff, (Switzerland), Robert Ponsonby, (BBC), and the famous music critics Harold Schoenberg, and Pierre Petit of the New York Times and Le Figaro, respectively. Israel will be represented by Pinna Saltzman and Arieh Yardi, with Michal Smolir-Cohn as chairperson. Still considering their invitations are Gary Graffman (U.S.), Christian Zimmermann, (West Germany), Witold Lutoslawski and Witold Rowitzki (Poland), and Maurizio Pollini, (Italy).

The competition will take place in Tel Aviv. The first and second elimination rounds in the Recanati Auditorium at the Museum between March 20 and 31, and the third round, for the best six finalists, at the Mann Auditorium on April 5 and 6. The first three will fight for the crown on April 7.

THE JURY will have a Herculean task choosing 12 candidates for the second round from 49 performers. In addition to their solo performance, the 12 will have to perform a chamber music piece with Menachem Breuer, violin, and Zvi Harel, cello, members of the Israel Philharmonic Orchestra.

The Israeli composition to be performed by all contestants will be Ami Maayani's Impromptu No. 2. Three instruments will be at the disposal of the competitors for their free choice: a Steinway, a Bösendorfer and a Yamaha (the last two firms will send their pianos especially for the competition, together with their own tuners).

Impresarios in search of new talents are expected to flock to the contest, and many observers,

teachers and students' teachers have expressed great interest in extending the sessions, which, following complaints after the last contest in 1980, will start very punctually. As the public interest is so great that the capacity of the Recanati Auditorium will be strained to the limits, numbered seats will be offered.

As an innovation, a special prize - "Public's Favourite" - is being introduced. Anyone purchasing a subscription and attending all the sessions, as well as giving a token contribution towards the prize, will be entitled to vote for his or her favourite on a special form. Appropriate regulations will be drawn up by members of the legal profession and will be made public at the time.

A SPECIAL feature of this competition - and a singular occurrence in this country - is that no public subsidy has ever been requested. In accordance with the maestro's insistence that the event not be run at the expense of the public purse, Rubinstein put the three drawings, his friend Picasso had made of him at the disposal of the competition and gave permission for these, signed by himself, to be reproduced on gold coins, minted by the Government Coins and Medals Corporation. The agreement was that only 1,000 would be minted, the profits on their sale to be devoted to the expenses of the competition. The first three contests were financed in this way, but then the corporation, without any explanation, issued a commercial version, without Rubinstein's signature - and under the price being paid for the original coin.

A letter he wrote on April 12, 1976, to Ya'acov Bistricki, the director of the competition, tells the story to that date:

"In view of the success of the First Competition and its undoubted artistic standard, I was happy to learn that arrangements are well in hand for the Second Master Contest, to take place in April 1977. I am particularly grateful that the Competition activities continue to be self-supporting and that they are not a burden on the Israel Government.

"I supported your initiative for a world-wide fund-raising project through the issue of a Commemorative Gold Medal of artistic and numismatic value - such as would appeal to friends of the Competition who wish to assist in the cultural development of the State of Israel.

"To this end I entrusted you with sketches of me drawn by my friend, Picasso, and with my facsimile signature, giving you the sole rights to use them and to receive any royalties accruing therefrom for the purpose of creating the international Competition Fund.

"It has come to my notice that the Israel Coin and Medals Corporation has, without permission, issued a commercial version of the Competition Medal. This does not bear my signature and is being sold on the market at a standard price, thus causing a devaluation of the original medal and upsetting the aims for which it was devised.

"You are aware that I am resolutely against the commercial use of my

name and portrait. Since I am unhappy about the situation, I shall ask you to take immediate steps to ensure that it is rectified.

"I do not wish to cause any embarrassment in asking for this medal to be withdrawn but I ask that the royalties which have accrued to the present date in respect of all commercial sales thereof, be paid into the Competition Fund.

"Please keep me fully advised of all developments, as they are of great interest to me.

"Yours sincerely,
Arthur Rubinstein."

ALMOST six years later, the situation has still not been rectified. The Rubinstein-Picasso combination is so unique that its artistic value should be preserved, even by a government agency, and its great attraction for connoisseurs should not be diminished for commercial considerations. The intentions of the donor should be certainly respected. I understand that the Competition has no wish to sell the coins itself but a substantial proportion of the receipts from their sale should surely be applied to the purpose for which they were originally intended and thus allow the Rubinstein Music Society to finance its activities without asking for subsidies.

THE ARTHUR RUBINSTEIN Music Society has most ambitious plans for keeping the memory of the great artist alive. During the coming competition, a symposium devoted to the problems of musical contests, their artistic and educational value, publicity, etc., will be held, with the participation of musicologists, critics and members of the jury from Israel and from abroad. Summer courses and master classes in the spirit of the pianist are to be arranged, as are scholarships for the furthering of young talents.

At the end of June and beginning of July this year, a week entitled "Homage to a Rubinstein" is to be held in the Swiss city of Zurich, under the patronage of the mayor.

The Tonhalle Orchestra, under its conductor Christoph Eschenbach, with Daniel Barenboim as soloist, will open the week, which will end with Barenboim conducting the Tonhalle and Eschenbach as soloist. In between, there will be sole recitals by friends of Rubinstein, for example, Benedetti Michelangeli, Pollini, Ashkenazy, Brendel, Zimmermann and Weissberg. The Guarneri Quartet will participate, while Henryk Szeryng, Pierre Fournier and a keyboard virtuoso will recull the great days when Rubinstein, Heifetz and Piatigorsky cooperated in a trio.

As Zurich was one of Rubinstein's favourite summer domiciles, it was thought appropriate to start the Homage there. Zubin Mehta has agreed to hold the Rubinstein Week in 1984 in Tel Aviv with the Israel Philharmonic and in 1985 in New York, with his Philharmonic there. For 1986, which will also be the year of the fifth piano competition, Barenboim has been asked to make it possible for the "Homage" to be held in Paris.

There is also the centenary to look forward to. There has always been some uncertainty as to the actual year of Arthur Rubinstein's birth: in Poland it was thought to be 1885, while he himself sometimes said it was as late as 1889. However, the New Grove gives it unequivocally as 1887, and that has been accepted as definitive. His birthday was on January 28, so Bistricki wants the 1986-87 music season to be declared "Rubinstein Year" - if UNESCO agrees.

Heaven & earthy

CURTAIN CALL / Marsha Pomerantz

NOT EVERYTHING that moves in museums is kinetic sculpture. It might be, for instance, a poet reading his Hebrew renderings of English erotic wit, with musical interludes. It might be a French artist opening his exhibition, smiling for the camera with the mayor and museum director, and answering a lot of questions about his fractured violins and immortalized garbage.

In the first case, it was Arieh Sachs last week at the Israel Museum in Jerusalem. His slim volume of translations, or transformations, of English Renaissance and Baroque poetry has just been published, and he and actress Aliza Rosen alternately read selections, with skill and obvious enjoyment. In between, Sachs, who teaches at the Hebrew University, gave some background on the peculiarities of the 16th and 17th centuries: the way heavenly and earthly love were each metaphors for the other, the way existence was organized into a great chain of being, and heaven and hell had gradations. "Eternity was as much a fust as these flowers on the stage," he said.

The poems he brought and the slides he showed reflected a preoccupation with madness and death, as well as the erotic - which is I guess what poets and artists and everybody else of most periods are preoccupied with. But Sachs sees this period as particularly theatrical, a time of extremes; women were madonnas or they were whores.

"They dressed differently," said moderator Lily Rakek. "And they undressed differently," said Sachs. When the subject turned from heaven to the earthy, Rakek announced that those in the audience under 18 were invited to leave. I hope she wasn't serious, but I wasn't sure. We were warned that one of the topics was to be homosexuality. Sachs said: "It's one of those words, like 'orgasm,' that you have to use occasionally."

He and Rosen proceeded to read some moving and very funny selections from Christopher Marlowe and John Wilmot, the Earl of Rochester, among others. The latter had a poem about being betrayed by a friend to whom he was very much attached. I went home and looked up the Earl in the Norton Anthology of English Literature, the Bible of Intro to Eng. Lit. A howlerized Bible. The preface to a smattering of his work said: "Too many of Rochester's poems are distastefully obscene, but" - and here his good name is saved - "not all of the obscene poems attributed to him posthumously are his."

THE FRENCH artist on display with other dignitaries was Arman, who has dispensed with his last name of Fernandez. He was at the Tel Aviv Museum this week with six tons of his rhythmic and playful assemblages of items ranging from pliers to spark plugs to paint-tubes to tea kettles. These "ac-



Rochester crowns friend with laurel.

cumulations" are one pole of his work; the other, which he calls "destruction," includes slivers of violins and cellos, a charred piano, and a charred and shattered violin preserved in plastic.

The catalogue for the exhibition

says Arman's father was a cellist. I jumped to Oedipal conclusions, and asked him why it is the musical instruments which usually suffer the fate of disassemblage. "In the range of objects," he said, "some have strong and others have less

strong identities. Violins have strong identities; spark plugs less strong. The violin, as an object, survives."

As he wandered among his compositions, decompositions and recompositions, he was stalked by a movie camera, for a film being made about the museum. He chatted with Mayor Shlomo Lahat and museum director Marc Scheeps and moderator Haim Yavin, gesturing, for instance, towards colour objected in an array of paint-tubes caught in plastic.

In another corner, near the tea-kettles, he talked off-camera to a fan who had had the foresight to buy one of his works 20 years ago. They were discussing Arman's addiction to Go, the Japanese board game in which two players compete to capture territory by establishing boundaries with round, flat "stones." He said he had to stop playing because it took so much of his emotional energy.

He prefers Go to chess, in which the object is "to kill." In Go, there is a more organic relationship between the players, he says. Relative, not absolute. "The winner lives better than the loser...it's not like the gangsters of the Middle Ages."

Some of what Arman accumulates is garbage. At first he collected only dry refuse for collages encased in plastic. Then there was a technical breakthrough. In New York, where he has been living for the last 22 years, he discovered something called "masscast plastic," which could be poured over organic refuse to prevent it from rotting. So his assemblages now include egg-shells and foodstuffs. After 10 years in the U.S. he went back to France to do some work, and was amazed, he says, at the "Americanization of French garbage."

This Week in Israel - The Leading Tourist Guide - This Week in Israel - The Leading

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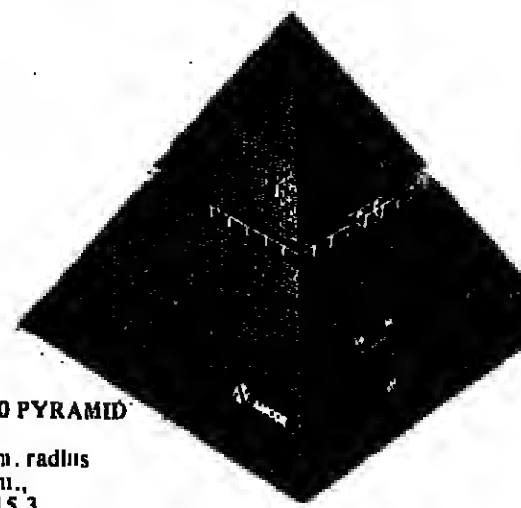
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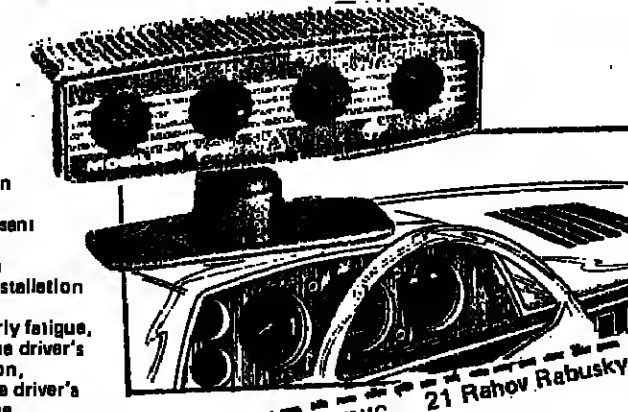
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Loud and clear

BRIDGE
George Levinrew

UNUSUAL PLAY of dummy and on defence can often bring results. Just take today's deals, all from the recent World Championships at Biarritz.

What would you, as West, choose as your opening lead? Why?

Deal 1
Love all

West
♠ 5 3
♥ J 9 8
♦ J 5 2
♣ A Q J 7 2

Here's the bidding:

North	East	South	West
1♥	Pass	1♠	Pass
INT	Pass	3♠	All Pass

You are reluctant to lead a major, since North-South bid both suits. The minors are not appealing either, but you'll just have to lead a club or a diamond.

Which one? Diamonds seems to offer no future. But clubs, while risky, might offer some hope.

The master player in the West seat selected the club queen, hoping declarer could be led to believe that East held the ace. With the king in the North hand, South imagined that he was on the spot. Here was the full deal:

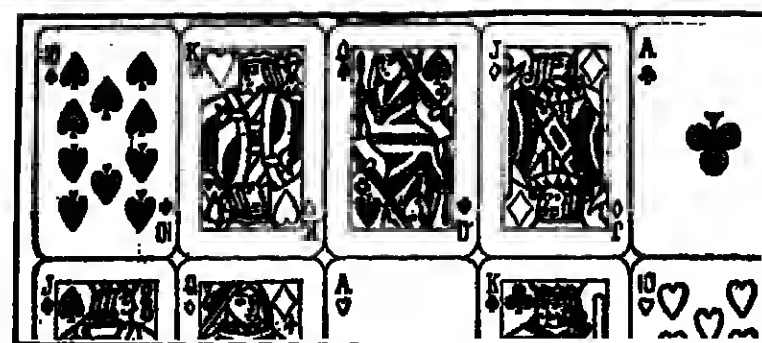
North (D)
♠ A 2
♥ K 7 5 4 3
♦ K 8 4
♣ K 9 8

West
♠ 5 3
♥ J 9 8
♦ J 5 2
♣ A Q J 7 2

East
♠ 10 9 6
♥ A Q 2
♦ Q 10 9 7 3
♣ 10 5

South
♠ K Q J 8 7 4
♥ 10 6
♦ A 6
♣ 6 4 3

Declarer was in no hurry so he played low to the first trick. Now East played the ten, the obvious start of a high-low "peter" with a doubleton. West got the message, loud and clear. He now cashed the ace of clubs, and followed with a third club for East to ruff. Since the



defence still had to win two heart tricks, the contract was set.

Deal 2
Vul: N-S

North
♠ A 5 4
♥ 2
♦ A K 9 8 7 5 4
♣ J 8

West (D)
♠ 9
♥ 9 5 3
♦ Q J 10
♣ A 10 9 7 6 5

East
♠ K Q J 8 3
♥ 7 6 4
♦ 6 3 2
♣ 4 3

South
♠ 10 7 6 2
♥ A K Q J 10 8
♦ K Q 2

The bidding:

West	North	East	South
3♣	3♥	3♠	5♥
Pass	6♥	Pass	6♥

IF YOU WERE declarer, how would you play after the opening

Deal 3
Vul: N-S

North
♠ Q J 9 8
♥ A J 7
♦ 2
♣ Q J 10 9 3

West
♠ K J
♥ K Q 10 5 4
♦ Q J 9 6 3
♣ 5

East (D)
♠ 6 4 2
♥ 9 3 2
♦ 10 7 4
♣ A K 7 6

South
♠ A 10 7 5
♥ 8 6
♦ A K 8 5
♣ 8 4 2

The bidding:

East	South	West	North
1♥	1♥	1♥	1♥
2♥	2♥	3♥	4♥
DBL	All Pass		

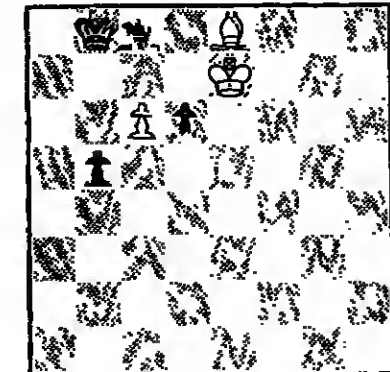
It was clear to West that, after ruffing a third club, the spade king could be picked up by declarer, who could then run the balance of the club suit and make his contract. However, if the defence could win a heart rather than ruff a club, the spade king could always win a trick. Therefore, on the second club trick, West discarded the heart ten.

East read the signal loud and clear, he returned a heart.

Thus the contract was set. If West had chosen the heart king as the opening lead instead of the singleton club, the contract would have been set easily.

CHESS Elihu Shahaf

Problem No. 3104
YEHUDA HOCH, Petah Tikva
1-2 prize, Tidskrift for Schack, 1977



White to play and win (3-4)

SOLUTIONS. Problem No. 3102 (Mandler). 1.Kd6! Kd3 (1.- b5 2.Kc5 Kh3 3.Kb5 Kc3 4.Kc5 Kd3 5.Kd5! and wins). 2.Kc5 Ka4 3.f4 b5 4.f5 h4 5.Kc4 h3 6.Kc3 Ka3 7.f6 b2 8.f7 h1Q 9.RQ Ka4 10.Qa8, and wins.

CAPTURING FOURTH PLACE ALON GREENFELD, 18, of Beersheba, again proved that he is one of today's leading young chess masters by capturing fourth place in the European Junior Championship held in Groningen, Holland.

The new title-holder is USSR's Jan Ehlvest, who garnered 11 points in the 13-round tournament. Runner-up was defending champion Kurt Hansen of Denmark, half a point behind the winner. Scotland's Mark Condie took third place with 9½ points, and Alon Greenfeld was fourth with 9 points. The new champion, an Estonian, has had some very good results lately in major chess events in the USSR.

NEW AIPE MAGAZINE

THE NEW news organ of the International Association of Chess Journalists is *Players Chess News*. This was decided upon in the Lucerne meeting of the AIPE during the recent olympiad. It is to the credit of the Danish contingent, headed by Svend Novrup, that AIPE became a truly international body with nearly 400 members from all parts of the world, including the USSR (the Soviet members include Yuri Averbakh, Salo Flohr, Tamas Georgadze, Avner Gipslis, Yakov Neistadt, G. Oganessin, Alexander Roshal and Mikhail Tal). *Players Chess News* will, according to the agreement signed in Lucerne, cover GM-tournaments with complete cross-tables, comments and games, IM-tournaments with rankings and games, and major open and national events. One hopes that its editors will carry on in the fine tradition established by the *AIPE News*, which Svend Novrup and his assistants made a lively journal.

The AIPE meeting in Lucerne was concluded with a press tournament won by Iceland's Haldorsson with a 7½-9 score, he was undefeated. Denmark's IM Kristiansen won the following tie game.

KRISTIANSEN GRUNBERG
1.c4 Nf6 2.Nf3 c5 3.Nc3 d5 4.cxd5 Nd5 5.e3 g6 6.d4 Ne3 7.b3 Bg7 8.Bd3 0-0 9.0-0 Nd7 10.a4 e5 11.Ba3 Re8 12.Qc2 cd4 13.cd4 ed4 14.Nd4 Ne5 15.Bb5 Bd7 16.Rfd1 Re8 17.Qb3 Bb5 18.Nb5 Qb6 19.Rd6 Ne6 20.Rad1 a6 21.Rd7 Re6 22.Rf7 Na5 23.Rd1-d7! Bc5 24.Qb4 Rd6 25.Rd6 Bd6 26.Qd6 Qd6 27.Nd6 Rd6 28.Rd7 Ne4 29.Nc4 Re4. Black overstepped the time limit.

Clearing the air



Ads for cigarettes and other tobacco products are being cleared from the air waves, under provisions of a bill that passed the Knesset this week.

Plugs for tobacco are to be banned entirely from radio, television and movie screens, public transportation and outdoor signs. Advertising in newspapers and magazines is subject to limits: ads may not "puff up" the virtues of smoking, and may not use the name or picture of any well-known personality. Persons below the age of 40, or those clad in a uniform, bathing suit or sports attire may not appear in such ads.

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SO WHAT'S the matter with the Israeli cinema? Why doesn't it flourish and become the envy of the whole world? After all, cinema is practically a Jewish business. All the Hollywood moguls, directors, film stars, script writers — they're all Jewish, aren't they? With a small cash contribution from each of them, and a slightly more substantial contribution in know-how, the road to success is paved for Israeli movies.

If you think this is a joke, think again. For that is exactly the question I was asked not long ago by a Scandinavian journalist, who was amazed at Israeli filmmakers' perpetual state of crisis. This very respectable lady ought to have sat in on a symposium on the promotion of Israeli films which took place this week in the Jerusalem Cinematheque.

The basic premise is simple enough. Films are a costly medium and Israel is a small market. Unless you compromise on quality and direct your product in the lowest common denominator, there is no chance of recovering your investment. And in films, art without money is impossible.

One thing was obvious to everybody at the symposium: more funds are required if anything is to be achieved. But the only one to put

Constant crisis

CINEMA / Dan Fainaru

it in plait language was someone outside the film world, Oded Kotler.

A veteran of many budget battles, fighting of course for the theatre, Kotler was more or less watching the proceedings from the sidelines, but after two or three hours he couldn't take it any longer: he stood up and declared that the subventions going to the Israeli cinema are scandalously low, compared with anything else the Establishment hocks in the cultural field. Considering the size of the audience it caters to (even in 1982, over 1,650,000 bought tickets for Israeli movies), the financial help it gets doesn't come anywhere near what the state invests in other artistic activities, such as the theatre, for instance. And Kotler knows what he is talking about.

HOW DID this happen? Very simply. Cinema in Israel is the son of many fathers, who all regard it as a slightly freakish hasty. The first of these fathers, the Israel Film Centre, is traditionally unconnected

with the Ministry of Industry and Trade, which naturally regards it as an industrial and commercial instrument. But, points out Yoram Golon, its manager, even in 1982, which was a good year, the Centre's total income from the export of films and film services came to no more than about \$10m, so what weight can this branch have, compared with other products? The feeling of helplessness emanating from the Film Centre is reflected in Golon's statement that he cannot participate in more than two international markets for films each year, for it has been decided that this is the maximum that can be handled.

Just for the record, the Film Centre is responsible for a subsidy to films based on the number of tickets sold, which in 1982, reached the sum of almost \$22m, some 60 per cent provided by a small levy on all cinema tickets, the rest by the ministry.

The break-even point for an Israeli film nowadays is a paying audience of about 250,000; but, says

Ged So'en, Yoram Golon's superior, efforts are now being made to get the subsidy on the first 100,000 tickets increased enough to cover the whole investment, which, for a local production, averages \$500,000.

IF INDUSTRY and Trade is one of the fathers, Education and Culture is another, and this parent too, is pretty suspicious of its reared child. Avner Shalev, who heads the Arts and Culture Council, said as much when he expressed doubts about the results of the movies produced under the patronage of its fund for the promotion of quality films. Since it was established four years ago, this fund has been responsible for about 20 features, some of them prestige successes, such as Dan Wolman's *Hide n' Seek*, Daniel Wachsmann's *Transit*, Nissim Dayan's *The End of Mithon Levy* and Michael Bat-Adam's *A Thin Line*, and others, like Yuki Yoshia's *The Culture*, creating quite a furore by their unconventional approach to Israeli realities. But common to them all was the refusal of the Israeli public to go to see them.

The simple but not very encouraging fact is, that notwithstanding such relative hits as *Repeat Dive* or the recent *Hamsin*, the only find movie to recoup its

money was *Noa* at 17. This, for Shalev, is a clear sign of a basic shortcoming: They were not really good films.

Both Adi Amora'i, one of the two MKs who successfully lobbied for the creation of the fund (the other was Avraham Shafir, now minister of tourism), and Ze'ev Birger, chairman of the fund's board, who moderated the symposium, indicated that the creative impulses of the young filmmakers applying for help should be tempered by some practical considerations, otherwise they see trouble ahead.

Amora'i, who sits on the Knesset's Budget Committee, hinted that so far the fund, supposedly an investor in the films it supports, has been no more than a means of transferring money from one hand to another, and always in the same direction.

Except for *Noa*, the industry hasn't shown any signs of being able to exist on its own income. And here is the real catch. Repertory theatres, symphony orchestras, museums or ballet companies are regarded as something the State of Israel owes itself and its people, and the money they receive from official agencies is considered a grant. Films, apparently, are different, mainly a business, so the public money they get is considered an investment.

NOT THAT there is anybody else to blame for this but the film people themselves. They are so busy attacking each other that they don't have the time to form a unified front to combat the real issues. As tempers flared time and again in the course of the symposium, non-communication seemed to be the order of the day.

For example, everybody talked about quality, but nobody could define what this means. For the veteran producers who still dream of turning Israel into a haven for commercial production, and regard *The Guns of Navarone* as the epitome of film quality, all those youngsters who want money to make problem films that nobody wishes to see, are just frustrated kids who should be sent home to moma until they learn what movies are all about.

But the youngsters themselves contend that they are the only ones who are treating the problems of their generation in depth.

Or another topic: what kind of Israeli movie is to be encouraged by the state? Daniel Wachsmann believes that it must be a film shot in Israel, using Israeli crews and Israeli facilities; it also has to deal with Israeli problems — in Hebrew. Which enraged all those

producers seeking co-production deals, who believe that you have to fashion your movie according to the market requirements, and if by using English dialogue you enlarge the market, so be it.

THE FUND for the promotion of quality films, which organized the symposium, certainly has to be given credit for what Rachel Ne'eman, who had been employed there for 18 months, termed as a renaissance of the Israeli cinema. Thanks to the fund, young people concerned with what they deem to be burning issues, and splendidly indifferent in most cases to the commercial appeal of their product, have been able to start developing their own language on film.

After so many years of indescribable drivel, relieved once or twice by something like *I Love You Rosa*, Israel is finally finding its own movie voice: still shaky, not very confident and not very professional, but determined to forge ahead and create the sort of national cinema which is the only kind that has any chance, not only at home, but also abroad. For it is an accepted fact that no one will outdo Hollywood on its ground, and therefore only by trying to be different and evolving

an identity of its own is there a chance of Israeli cinema arousing any kind of international interest, and this the fund has at least attempted to achieve.

ONE SUBJECT that was barely skimmed at the symposium, possibly because none of those present knew how to deal with it, was distribution abroad. The only concerted effort in this direction is made by the Film Centre — though both "concerted" and "effort" are overstatements. This is a professional job, and unless Israel is prepared to take a lesson from other small countries, there is no hope of breaking down the barriers.

Ze'ev Birger, who once controlled the film section at the Industry and Trade Ministry, worked for an international production firm before taking up his present position with the fund. According to him, other small countries don't sell anything either. Maybe not by American standards, but they sell much more than we do. And Mr. Birger should not forget that films are also supposed to be a cultural window for this country, and it is therefore important to promote their display, even when it isn't economically profitable to do so.

For example, when was the last time an Israeli film week was mounted in a foreign country — not for the Jewish population or nostalgic *yordim*, but for those who make opinion and sell communication? Why doesn't the fund try to organize one on its own? The Foreign Ministry are noted for regarding films as propaganda material, but those made here aren't the sort of propaganda they believe in, so films have simply been erased from their activities.

AS FOR conclusions to be considered by the different elements present at the symposium:

There should be a much more concentrated effort on polishing scripts, by allocating a bigger allowance for this purpose. (One producer, Amos Mokadi, who also happens to be a shareholder in Herzliya Studios, maintained that the trouble with most Israeli films is that their scripts aren't ever finished.)

A lobby should be organized to convince the authorities of the importance of cinema, and the obligation to devote larger sums to its encouragement, at least to put it on a par with other Israeli artistic activities.

Television should be coerced into substantially increasing its drama productions, using more outside domestic material and not limiting itself to what it can do with its own employees, and it should buy a lot more local films.

Unfortunately there was nobody at the symposium to put Television's case. Indeed, they were one of the great absentees. The other two were the film department at Tel Aviv University, the main producers of film professionals in Israel, and the Golan-Globus operation which, judging by their plans, will have a lot to say in the next few years concerning the character of Israeli films.

And what about the suggestion of the Scandinavian journalist that we tap the immense reservoir abroad of money and specialists of Jewish origin. Ze'ev Birger was firm on this: Better forget about it; all you'll ever get are promises. Not so, suggested one young filmmaker, Ya'akov Goldwasser (*Undermoss*). "Begin should refuse to kiss Elizabeth Taylor and the Dallas people unless they promise to raise money for Israeli films. What's a million dollars for these people?"

Well, Mr. Prime Minister, the ball is in your court.

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Events

1. The Shlosh Trifla Trial (on the occasion of the 40th anniversary of the Pogrom of Hummel Jewry). Lecturer: Prof. Rota Vago. Moderator: Mr. Yizhak Arzi. Monday, January 24, 1983, at 7:00 pm.
2. Moslem-Jewish Relationship in Colonial Morocco. Lecturer: Dr. Michael Lasker. Sixth lecture in the series "Questions in the History of the Jews of North Africa" (in cooperation with the Chaim Rosenberg School for Jewish Studies, Tel Aviv University). Tuesday, January 25, 1983 at 6:00 pm.
3. Jewish Sites in Lebanon - Summer 1982. Photographs: Micha Bar-Am. Opening of the exhibition: Wednesday, January 26, 1983 at 8:00 pm.

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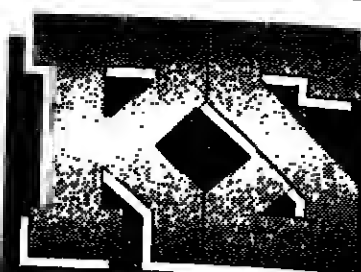
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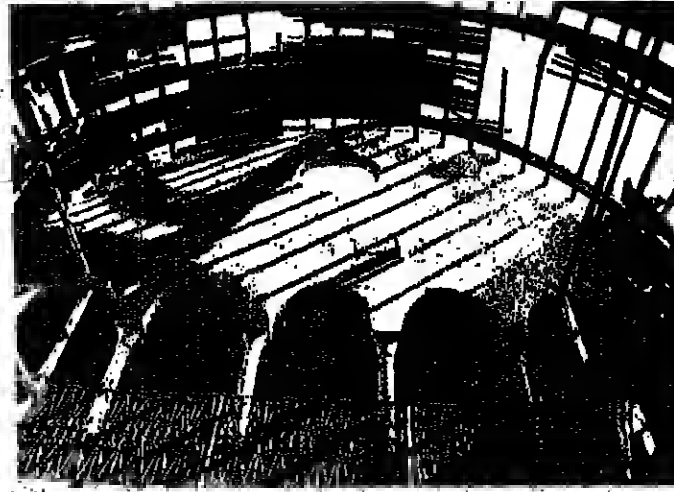
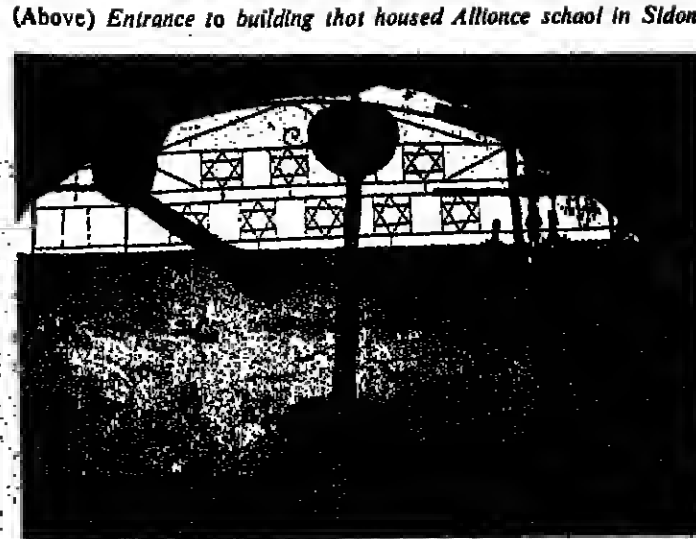
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(Above) Sandbagged terrorist position between graves in Jewish cemetery, asrside border between East and West Beirut. (Right) One of the few young congregants of Magen Avraham synagogue in Beirut.



(Above) Entrance to building that housed Alliance school in Sidon's casbah; house in Beirut's Jewish quarter. (Below) Inside Sidon's synagogue; ozzat nashim of ruined synagogue, Aley, Beirut synagogue.

Rescuing history

Meir Ronnen

THE HUGE exhibition at the Israel Museum devoted to the Old Bezalel School (1906-1929) must inevitably have a profound effect on anyone interested in the art history of this land. The sentimental values and *gohi* mentality and traditions that often permeated art at the Old Bezalel did not survive the clash with the culture of young Tel Aviv, which celebrated a new type of aliya and settler, as well as giving more than a nod to modernist painting of the time. In turn, the new Eretz Yisroeli genre painting celebrated from Jaffa to Tiberias survived until it was submerged in the New Horizons revolt.

The New Horizons group was the last truly Israeli movement (despite its often French sources). Since then, Israel has been submitted to all the international schools; the current New Wave of "Post-Modernism" is not much different here than anywhere else.

In the meantime, the Bezalel period was virtually forgotten, or dismissed as "nostalgia."

When the Bezalel National Museum was incorporated in the new Israel Museum nearly two decades ago, its holdings were ruthlessly weeded out by Adviser Willem Sandberg, the famous Dutch curator who had a keen eye for good painting but little feeling for what much early Eretz Yisraeli painting meant to us as part of our heritage. What the current Bezalel show has shown us is that even the kitschiest Hanukkah lamp has an important historical connotation.

Parallel to the rich collection of nris and crofts in the 1500-item Old Bezalel display in the Israel Museum's Spertus Gallery, a large show of works by noted teachers at the Old Bezalel has been mounted in the Goldmuntz Gallery. Both of these exhibitions make a new consideration enormously clear: the Israel Museum must begin planning a permanent display of works from the Old Bezalel period.

Such a display, possibly a rotating one, could find a natural place in the planned Israeli pavilion, which, in addition to presenting contemporary events, should also provide a guided tour of the highlights of Israeli art since its very beginnings.

Another logical — indeed essential — venue for a rotating show of Bezalel arts and crafts, is the new Verkauf Building on Mount Scopus, now being remodelled to accommodate the Bezalel Academy of Arts and Design. Today's Bezalel students can take pride in — and even draw some inspiration from — many of the objects produced here seven decades ago.

Now is the time to find someone to set up a fund for buying back a collection of Bezalel treasures that could be shared on an exchange basis by both institutions.

THE EXHIBITION of works by early Bezalel teachers is a somewhat unbalanced affair, dictated by what was obtainable. The lion's share is provided by Abel Pann (1883-1963) who taught at the Bezalel in 1913-14, and again in the Twenties, having been caught in Paris by the war. The Russian-born, Paris-trained Pann was easily the most skilled illustrator of the Yishuv, and his compelling (and often reproduced) biblical images, like



Boris Schatz: "Moses," plaster.

the terror-stricken eye of Isaac, have haunted several generations of Israelis. This show comprises not only his occasionally humorous and often moving lithographs of illustrations to the Bible, but also his masterly dramatizations of the Kishinev pogroms and German atrocities.

Pann was a virtuoso draughtsman and a brilliant hand at composition. His famous pastels were often treacly and tinged with a fashionable orientalism, but there is no doubt that he brought a sensuous and original point of view to the biblical narrative.

Two of Pann's finest pastel "portrait" paintings bring out this point. His "Sarah" is a child-bridge in a magnificent head-dress, a pouting 11-year-old who is already a woman; "Potiphar's Wife" (1945) is no blowsy harridan but a bored 14-year-old nymph, irritated beyond patience at having nobody to play with. Both of these portraits are studies in character that go beyond mere cyphers.

Pann's earthy insights make the skilled sculptures, copper reliefs and painted pastels by Boris Schatz (1866-1932) look like academic exercises in sentimental heroics. Interestingly, there are two heads made in 1902 when he was modelling Bulgarian folk genre while teaching at the Academy in Sofia. Schatz was shaken out of his Bulgarian idyll by the Kishinev pogroms and his wife's defection with a student who was to become Bulgaria's leading sculptor. He not only founded the Bezalel School but brought to it an East European Jewish (not halutz) nationalism that is so evident in the rest of the pieces on show: prophets and teachers with venerable beards, their thinness conveying ascetic spirituality. His famous repousse copper of a woman lighting the Sabbath candles is a portrait of his second wife, Olga (Schatz, a teacher with a venerable beard, was the nephew of his figures, being rather short and tubby).

Polish-born Shmuel Hirszenberg (1865-1908) was a natural choice for



Abel Pann: "Potiphar's Wife," pastel, 1945.

Schatz, being very close to him in outlook as a Jewish propagandist. There is more than a touch of German influence to his work (he studied in Munich and exhibited with the Secession) despite his preoccupation with Jewish themes. His "Wandering Jew" (1899) is an incredible synthesis of German 19th century heroic painting and Jewish consciousness; and it conveys a horrifyingly accurate premonition of the Holocaust. Hirszenberg came to the Bezalel in 1908 and died there the same year. The selection here is small.

Ephraim Mashe Lillen (1874-1925) was another East European Jew who made his way to Munich to study. An outstanding exponent of decorative Jugendstil, he illustrated many Zionist books. He arrived with Schatz in 1906 to make carpet designs, fell out with the tyro headmaster and left after a few months, returning for a visit in 1910 and again, as an officer in the Austrian army, in 1914. One of his large painted cartoons for a figurative carpet-cum-mural, with unusually banal figures, forms the centrepiece of his selection.

The other famous name accorded a fair number of paintings here is Aharon Shaul Schur (1864-1945), who founded the department of miniature painting. Ivory and enamel at the Bezalel in 1913 and headed it until the school closed in 1929. Born in Russia, Schur studied in Vilna, Vienna and Berlin. Also represented is Lazar Krestin (1868-1938) who taught painting at the Bezalel in 1910 and left a strong mark on its portraiture. His early European heads show a sound academicism, but with Schur, his later ones betray the fatal influence of Schatz' influence and ideology. These East European Jews turned

troops how Schatz used the Museum



Aharon Shaul Schur: Head of a Judge, Vienna, 1892.

us an instrument to influence his students, mixing archeological finds, local flora and fauna, Jewish ethnology and Jewish-themed art. Old timers will be delighted to see the many photographs of the Bezalel Museum as it was four decades ago and mure; and to recognize artifacts that are now on show in the Bezalel wing of the Israel Museum.

There must be over a thousand reproductions in this handsome book, but unfortunately many of the photographs that are fascinating historical curiosities have been reduced to the size of postage stamps. The pages of photographs are contained within the same inner page frame that neatly encloses the columns of text, a convention that steals space and prevents the "bleeding" of photographs to the edge. There is an elegant but extravagant use of "white" space. But the most fascinating thing about the hundreds of photos of people at the Bezalel — including those of the visiting Turkish pashas — is their faces. These are often reduced to pinheads.

By contrast, there are full-page blow-ups of flags and artifacts that could have been rendered half their size. To compound matters, many of the group pictures have been photo-copied twice, deepening the shadow and tones in all the faces: One only has to contrast these poor reproductions with the marvellous enlargements of the same photos on display in the exhibition itself.

Still, the catalogue is a splendid effort and an important acquisition for anyone interested in the history of this country. □

(This is the last in a series of reviews of exhibitions in Jerusalem related to the Old Bezalel Period. The others appeared on Dec. 10, 17 and 31).

Overcoming death

MEIR AVNI shows sculpture from tree roots and stumps, an exhibition said to be inspired by the death of his daughter in a terrorist attack (1974) at Kibbutz Shamir. Whatever its origin, a great depth of feeling is manifest and is devoid of amateurism, although he is self-taught. In fact the sole adverse criticism to be passed is some ungainliness, caused by the emphasis on content. Two themes, death and the unconquerability of Man, attract Avni. Concerning the first, a fairly large quasi-marine creature, hells in mingled rage and sorrow ("The Cry"), "Victim," lying prone on the ground, is a mangled body, while the hollowed thorax of "Ra-

quem" is filled with small stones, symbolising burial. On the second theme, "Man is as the Tree of the Field," is the apposite quotation for this exhibition's symbolic character, as in "The Father," or in the "Boy" (which should have been called "Youth"). (Abba Khoushi Community Centre, Haifa). Till Jan. 19. VITA BREZ is a painter whose artistic origins lie in German expressionism of between the wars, of impotent anger and protest. She has nevertheless arrived at more peaceful landscapes. The expressionism brings out the dark and wild stream of watercolour (2); the lack of contact between "Two Women"

Arman: sum of the parts

Post Art Editor

A HIGHLY entertaining travelling retrospective of works by Arman (b. Nice, 1928), one of the founders of French New Realism, opened at the Tel Aviv Museum this week.

The 73 items on show, made between 1955-1982, run the full gamut of Arman's working methods and sense of honour. Arman is chiefly famous for his accumulations in which the repetition or vast amounts of the same places it in a new context, altering its original identity. The accumulations also include a group of works encased in concrete, polyester and imitation marble.

Arman moved from the accumulations to his series of *Poubelles* — accumulations of refuse, left-overs and various objects — the "end product" of the industrial, consumer society — vast quantities of which he puts into large, transparent containers.

In Arman's view, the refuse which modern man leaves behind him reflects him, his character and his way of life: "You are what you throw away." Hence the group of works entitled *Poubelles-Portraits*, collections of personal objects belonging to certain people, their combination symbolizing their owners' presence.

While the early groups of sc-



Arman with one of his "accumulations" (Tel Aviv Museum).

culmulations mainly consist of used-up objects, the later ones are comprised of new ones. Among them is the special group of *Accumulations Renault*, identical automobile parts placed in an open space or enclosed in boxes. Another group of accumulations is that of crushed and partially emptied paint tubes and rainy paint encased in polyester.

Among his concepts of destruction there are three which are particularly dominant: *Colères*, *Compes*, and *Combustions*. In these, Arman destroys the object — often a musical instrument (violin, cello, saxophone, guitar or piano) and then constructs a picture from the broken pieces.

The *Colères* are objects broken by

the artist onto a board or panel, thus capturing the moment in which the violence took place. The *Compes* are cut or sawed objects re-fixed by the artist. The *Combustions* are burned objects, the burning process having been stopped by the artist and fixed in polyester at the critical stage before the object's disintegration into ash.

WORKS BY teachers and students of the Gold and Silversmithing department of the Bezalel Academy in Jerusalem will be on show in Tel Aviv this week. (Aleph Arts and Crafts, 36 Gordon, Tel Aviv). Till Jan. 31.

Tel Aviv reviewer Gil Goldfine is unleave. □

Round the galleries

Meir Ronnen

ANYONE who doesn't have any idea of how lithographs, serigraphs (silk-screen prints), woodcuts or etchings are made, can get a rudimentary idea from a travelling didactic display and exhibition now in Jerusalem; it is also devoted to something of a mini-historical survey of the development of the graphic arts in this country. It begins with etchings by Herman Struck and Ephraim Moses Lilien (including one of a printer examining a proof) and some fine early woodcuts by Steinhardt and Pins (the latter provides a demonstration of a woodcut colour print in the course of development). The litho and screen processes are explained in photographs, with prints, screens, tools and stones being displayed as well. How far the colour aquatint process can be taken is marvellously demonstrated in a 1955 composition by the late Aharon Kahana.

One of the highlights of the show is an extraordinarily beautiful rendering of a tree in silhouette, drawn on a lithographic stone by the late Anna Tchern, a tree of all trees. Among the curiosities are an etching by the late Joseph Budko, the man who reopened the Bezalel School in the Thirties; and a very early etching by Nahum Gutman that was not printed until 1978. Among the more little pleasures are a head etched by Moreh; some *en famille* woodcuts by Moshe Hoffman from 1972; and a splendidly virtuosic interior by Russian-trained Naftali



Vardi Getzow: painting (Debel Gallery, Ein Karem).

countries. She offers us well printed studies in sadness, resignation, dignity and despair. (Jerusalem Theatre Gallery for New Artists). Till Feb. 1.

Yael Braun: "Old Norwegian Woman," charcoal, 1979 (Jerusalem Theatre Gallery).

Rakuzin, who has now moved to Paris. (Jerusalem Theatre). Till Jan. 25.

Yael Braun was trained at a graphics school in Prague before the Second World War but she resumed her art studies here only a decade or so ago. She renders heads of elderly women with skill and feeling, particularly in charcoal; there are also some less penetrating excursions into pastel, watercolour and ink, where she concentrates on effects. Her single oil portrait is the most unsatisfactory exhibit, being poorly thought out. It is a great contrast with the spare but moving head of an aging woman (19) rendered in charcoal with great economy of means.

At the same venue Rosalie Selden, who studied photography at the Israel Museum and at the Bezalel, shows effective photographs of the inmates of an old age home in Jerusalem, all of them from Moslem

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HEY THERE, you with the stars in your eyes, do you think — out there in Afelo, Yavne or wherever you are — that you could emulate Queen Guenevere for a moment and call unto your remembrance the month of May? I suggested then that I was looking forward to the day when I could leave the spadework for the column entirely to our readers. Well, like Francis (you should excuse the expression) Bacon, I was mingling jest with earnest; but the time has arrived and only one problem now remains: what am I to do with my new-found leisure?

For one thing, I've signed up for evening classes in plumbing and, as soon as I've mastered soldering (pronounced, appropriately enough, soldering), I intend to do something about stopping up the leaks from the Cabinet Room. While I'm in the Kinyan, I also intend to do some intensive lobbying for a fourth medical school, one that will turn out a superior type of surgeon who can confidently be entrusted with operating on a cabinet minister's tonsils or ingrowing toenails.

Then, of course, I have to organize the collection of trillions, perhaps even zillions, of metal-foil milk-bottle-tops, the income from which will help to balance the budget. The task is made infinitely more difficult by the fact that milk-bottles no longer have metal-foil tops or even bottles, if you follow my meaning, but — inspired by Finance Minister Yoram Aridor's example — I like to think of it as a challenge.

While waiting for the metal-foil to accumulate, I will rewrite Churchill's speeches in the Aridor style so that instead of blood, toil, tears and sweat the finance minister can promise this beleaguered nation colour TVs, videos and Japanese cars. The Subaru remind me that I also plan to spend some time improving Defence Minister Arik Sharon's image. Let's face it: would you buy a used war from this man?

ALL THIS charitable work is laudable in its way, but I still have my regular overheads to cover so, like *Kal Yisrael*, I'll probably be doing a little moonlighting on the side. It was Harry Roy, I believe, who once anticipated Israel's economic system:

*Ooh-ooh-ooh,
What a little moonlight can
do-an-on.*

I've had an idea for a TV series, *Lower Order*, about a pair of undercover cops who work as gardeners so as to carry out surveillance on an Irish-Italian Godfather, Don Aldo Connor.

That's entertainment? Well, I've got a terrific cast in mind. Sammy Davis Jr. want my first choice for the token black cop, but I figure he'll try harder. His partner, the older cop, is played by Edward G. Robinson. Caruso, who's done everything in his time — Yiddish theatre, shipwrecks and even La Scala — and the Avis character has a catchphrase that can't miss: "My name's Friday. I'm a cop." Jacqueline Bisset, as the love interest, has such a lissome figure that the British actress is known as the *London Derrière*.

AND WHAT, you may well ask, do the contributors get out of this? Well, apart from seeing their names in print, Alexander Pope said it for me:

*Blessed is the man who expects nothing,
For he shall never be disappointed.
The gags themselves were usually
piped off by something in one of*

Risk of the Piste



Jerusalem sign (corner Agrippas and King George) in fractured English. Contributed by bath Yisrael Medod of Shiloh and Lila Barkay of Haharim.

WITH PREJUDICE / Alex Berlyne

my columns, in the spirit of Irving Berlin's (I nearly said no relation) *Anything You Can Do I Can Do Better*. Some are old, some are new, some are borrowed and some are decidedly blue.

Eagle-eyed Reaven Morgan, the producer, tut-tutted over a sin of omission in my list of notable *Past* misprints published in our 50th Anniversary supplement. There were two adjacent banner headlines in the 1963 issue he referred to. The first headed the story of the drowning tragedy at Tel Aviv's Sheraton bench and the second was a report of the last illness of Yitzhak Ben-Zvi:

"Twelve girls drown on Tel Aviv Beach"

"President sinking"
I wonder if Tivon's Michael Alge is any relation of the blue-green algae that the late Dr. Bronowski carried on about in his TV series, *The Ascent of Man*? In any rate, Alge treasures another *Past* item that maintained that "Gromyko accompanied President Nikolai Podgorny on an unprecedented Vatican visit in 1967 and came back alone in 1970," because he feels that the three years spent in the Holy See must have improved the surly old Russian enormously.

"A devoted reader" was much more anti-clerical than Alge. He pointed out that the reference to the "Jerusalem pine (*Pinus Halepensis*) in the paper last March should have read *Halepensis* and "the Latin should not have been circumscribed."

Writing from Rishon LeZion, Sergiu Gropper sent me some of his collection of *Past* bloopers which is, I regret to say, extensive. Among them, however, I discovered a new category. It would seem that we often wreak havoc on the French, the sort of thing that did frighten the air at Agincourt. The editor responsible for his first example, though reared with every care and consideration that dotting parents could lavish on her, resembles in one respect Chaucer's Prioresse:

*Aid French she spak ful fair and
fethfuly.
After the scole of Stratford atte
Bowe.*

For French of Paris was to hir unknowe.
Mnking it sound more like a soldier's blisters in the Kensington Neuter Cat and Kitten Show than a flea market, a "Today" page refer-

red to *Le Marche aux Pies* in Paris. A few weeks later, another editor let by a French tag, *Suave gulpeni*, that sounded more like one of George Sanders' sleek performances than a reference to self-preservation.

Our editors must also try harder next term in other subjects. To tell the truth, they're not very good at aunts; they're often unable to see that two and two makes four while events are unfolding. A few months ago when the paper covered the centenary of Ness Ziona they outdid themselves, informing an incredulous readership that "on hand for the celebrations was the only surviving founder, 96-year-old Meir Komarov."

WE ARE NOT to blame for the classifieds — well, not all of them. Ray Bernard recently presented me with a classic, an ad for a marriage bureau that boasts of "hundreds of satisfied members."

This section inspired Mrs. H. Jacobs, of Petah Tikva, to write an odd ode entitled "Marriage — Israeli Style."

*Are marriages made in Heaven, or
in the weekend press?
Where statistics are flaunted, com-
plete in Shabbos dress.*

*Rich, handsome male, "medreigo,"
a knitted kippa.
Interested in pretty, even with a nip-
per.*

*Are these true rhapsodies, do they
really want to wed.
Or is this a little gimnick for jump-
ing into bed?*

*Morriage bureaux flourish, right
from coast to coast.
But who needs o' "shadchoni" Read
"The Jerusalem Post."*

I had thought that the reference to Elvis Presley as "Alvis Parsali" in one of our cinema ads last year was about as far as you could go with really creative transliteration; at one stroke it turned the King of Rock and Roll into a combination of an Ayatollah, a herb and a Wagnerian hero.

Now, a young soldier, Hillel Tryster, has sent me a clipping that surpasses this as a collector's item, for it has the same text in adjacent columns but transliterated in two different ways. The first correctly names the star of Woody Allen's new movie, *A Midsummer Night's Sex Comedy*, as Mia Farrow. The second calls her "Maya Peru," a transliteration as well as a

geographical mishap for, as every schoolboy knows, Peru was the Empire of the Incas.

OF COURSE, we are not the only ones to come a cropper from time to time. I am grateful to Ruth Limor for supplying me with a copy of *Telpaz*, a newsletter that circulates in Jerusalem's East Talpiot quarter, featuring an ad for a local greengrocer's.

The Hebrew text made it clear to observant customers that the shop did not stock any fruit or vegetables that had not first had the tithe removed for charity nor, obeying the biblical injunction, the first fruits, any of the first three crops of a tree. The English text put it more cryptically: "No fear of tenth or foreskin."

London's Frank Conyers has been at this game much longer than I have and effortlessly recalled a banner headline that appeared in the old *Evening News* in 1936 during the last illness of King George V: "King Holds His Own: Queen Hus A Quiet Night."

Frank was at pains to explain that he only reads the *Daily Telegraph* because his son has worked on the paper for many years and once pleased him enormously with a headline he slugged on a story from the Swiss Institute for Alcoholism. This claimed that the Demon Drink was responsible for 40 per cent of the accidents on the ski slopes and young Conyers called it: "Risk of the Piste."

I HAVE been fascinated by *Variety* ever since Abel Green, its late editor, wrote in his book on *Show Biz* that when the Hebrew Actors Union, representing the not inconsiderable talent of the Yiddish theatre, went on strike in 1907, one of their demands was limiting the age of chorus "girls" to 65. I was quietly proud to receive a letter from Max Gendel, *Variety*'s Israel correspondent, enclosing some unbelievable but authenticated headlines. *Variety*'s style is well-known ("Sticks Nix Hick Pix"), but those Max sent me were drawn from other papers across the length and breadth of America and lovingly assembled by Drake Mabry and Richard Conniff of the Des Moines *Register and Tribune*.

Among these choice bloopers I detected a trend as significant as Sergiu Gropper's Francophobia items from the *Past*. Just as Newton discovered the principle of universal gravitation, I felt as if I were on the brink of another hitherto unrecognized natural law: hurriedly edited with an erratic grasp of syntax and an undue regard for compression will produce headlines whose outstanding characteristic is impious irreverence compounded by obscenity. In a word, blasphemy.

Even the *Catholic Chronicle* was not immune: "Mercy Sisters Open Doors to Lay Associates." Little wonder, then, that the New Haven, Connecticut, *Register* once announced "Married Priests in Coning." Things got even worse when *The Atlantic Constitution* reported marathon runner Craig Virgin's plans to run in the Independence Day Peachtree Classic: "Virgin to Provide Weekend Excitement." The Anchorage, Alaska, *Times* outdid this with a headline that at one time would have brought the full fury of the Inquisition down on their blasphemous heads: "Messiah Climaxes in Chorus of Hallelujahs."

When Betty Ford defended live-in arrangements among young couples, the *Alamogordo*, New Mexico,

News erupted into headlines that brought two highly unstable elements, the Church and the White House, into a fissionable state: "Pastor Aghast at First Lady Sex Position." The succeeding administration fared no better. When the president stubbornly defended an American presence on the 38th Parallel in Korea, the *Utah*, New York, *Journal* headlined the story "Carter Stiff on Withdrawal."

SOME READERS, well aware that this column is a sort of elephant's graveyard for old jokes and an asylum for destitute puns, insist on sending me truly horrendous specimens which, I suppose, they imagine will be finally exorcised by an appearance in broad daylight in the public prints.

Ivan Bennett, of Haifa, sent me a couple that should have been buried long ago in unconsecrated ground: *Landlordly in paying guest: "If you're child, I can get our elder-down."*

P.G.: "No thanks. I'm a married man."

I should point out, Ivan, that blackout sketches like this are no longer in vogue. Today these lines would be the boffo finale to a 15-minute sketch accompanied by an orchestra vamping till-ready the first few chords of "Ida, Sweet as Apple Cider" in a sumptuous set looking like the transit lounge at Mahanayim airport.

Warning to his theme, Ivao recalled the story of the man who found, on arrival in *shul*, that he had only one *kippa* for both his boys. So he placed it on the smaller one and sat him on the bigger boy's head, whereupon the cheeky little blighter piped up, "Dad, am I my brother's *kippa*?"

Men have been hanged, drawn and quartered for less.

Moshe Posner, whose English textbooks are known to generations of schoolchildren, wrote to say that he is worried about the effect of tax evasion on the economy; but, kind man that he is, he still has some compassion for the offenders who face ruin and even a possible jail sentence if they are discovered. "I've come to the conclusion," Moshe wrote, "that hoarding money, even black market money, is not conducive to good health. It's a shtetl and hide existence."

Penehupe Giljunt, in formulating her law governing terrible jokes, maintained that the unflinching determination to get the feeble pun in is part of the awful joy of it. Moshe's unflinching resolution to perpetrate a real stinker spurred him on to add an afterthought: "The converse of this," he wrote, "might mean that one who spends his money as soon as he gets it suffers from agoraphobia."

Now, I've known Moshe Posner for over 30 years, ever since we were agricultural labourers together in what is now Ramat Aviv and used to pray to the Almighty to "have rachmanus on Sheikh Monus," so I've grown used to this sort of thing and to his unnerving habit of extracting pingpong balls from the ears of perfect strangers. Nevertheless, I was severely shaken some time ago when he produced a homegrown Tom Swifty for my inspection:

"I can't come for lunch this shabbos," he declared non-cholent-ly. "I felt that this deserved to be set to music, perhaps to the tune of *Nobody knows the troubles I've seen*."

(Next: Readers' "Overheards," "Signs," "Puns," "Graffiti" and "Punglish.")

THE FOOTPRINTS were nearly, but not quite, covered by the deserts of time. The British author, H.V.F. Winstone, claims in his preface to this absorbing, important record of political intrigue and military intelligence in the Middle East from 1898 to 1926 that "history is catching up with us and verdicts are having to be made anew. Then imperial prestige and loyalty were the issues; territories won in the war, the prize. Now it is oil and claims to diminutive homelands that underlie bitter conflicts, senseless acts of violence...a story without a foreseeable end."

Fortunately there have been trackers deft enough to find historical traces leading closer to the truth than the fabulous myths which T.E. Lawrence fashioned so beguilingly and recklessly, and the more pedestrian but equally partisan, even self-serving "histories," biographies, doctored diaries and fiction (sometimes parading as fact) by Englishmen, Turks, Germans, Frenchmen, Americans and, of course, Arabs and Jews. Fortunately, too, there are signposts in the libraries and reliable guides in the bookshops, such as the Hebrew account of *Nil* by Livneh, Nedava and Efrati, recently published in a revised edition.

Winstone's book is at one and the same time more and less than its blurb promises: "a story that turns hitherto accepted history upside down...the most thoroughly documented and significant account of the origins of Middle Eastern turmoil today."

Painstaking research has indeed led Winstone to some painful and unexpected conclusions, but *The Illicit Adventure* deserves to be taken seriously because of, and not in spite of, the fact that it stops short of that famous/notorious debunking of Lawrence and his "Arabian Revolt," Richard Aldington's *Lawrence of Arabia*.

Winstone's tone, too, is pitched for a less emotional audience than Elizabeth Monroe's pro-Arab *Britain's Moment in the Middle East*, or Shmuel Katz's pro-Israeli *Boilegrounder* and his style is both racier than the classic English writers on the subject a generation ago — Philip Graves, John Marlowe and Christopher Sykes — or our own contemporary Israelis, like Isalah Friedman *The Question of Palestine and Germany, Turkey and Zionism 1897-1918*. Tone and style apart, it breaks entirely new ground in content and perspective.

NOT ONLY has Winstone conceived the drama of modern Palestine and its environs differently. There is quite a departure even in the order of appearance of the principal characters, and their subsequent roles. For instance, Aaronsohn makes his debut in February, 1904 with a journey into the Syrian desert, and then has a dominant part throughout the book, until the ultimate British success in evicting the Ottoman Turks and their ubiquitous German allies from the entire area.

He traces, with commendable accuracy and frequent references to Aaronsohn's diaries (written in Hebrew, Yiddish, French and English but published to date only in Hebrew), his career as botanist, geologist, agronomist, spy and emerging statesman, from the childhood in Zichron Ya'acov to youth spent in Paris, Anatolia, Metulla and, as a young man in his twenties, visits to Berlin, Washington, New York and California. Winstone follows his attachment to British intelligence in



"Spy/Courier-spy: An Encyclopedia of Espionage" edited by Vincent and Nani Buranelli (McGraw-Hill, \$24.95) is the only up-to-date reference book on the subject. Covering military, scientific and industrial espionage as well as individual spies, organizations and techniques, it makes fascinating reading. Israel is well represented by a number of entries, including the Lavan Affair, Eli Cohen, Israel Beer, Wolfgang Lutz, Isser Harel and Mordechai Louk who, it will be recalled, was locked in a trunk by his Egyptian captors in an attempt to ship him back to Cairo by air.

Demolished myths

THE ILLICIT ADVENTURE by H.V.F. Winstone. London, Jonathan Cape. 363 pp. plus appendices and bibliography. £16.50

NO TIME FOR TEARS by Cynthia Freeman. New York, Bantam Books. 439 pp. \$5.50.

Harold M. Blumberg

Cairo, and his subsequent role in Allenby's plan to advance through the Sinai desert and enter Jerusalem from Beersheba in late 1917, and gives *Nil* its due as a dedicated intelligence group of Jewish patriots. He cites Col. Meinertzhagen's well-known tribute: "my best agent was a Jew...Aaron Aaronsohn, a man who feared nothing and had an immense intellect...they (*Nil*) worked as a team, the leader being Aaronsohn..." and in the text and footnotes substantiates from *British* sources his arguments in favour of the value of the secret intelligence provided by *Nil* as a determining factor, rather than the sporadic guerrilla attacks by the Beduin.

He hands over his brief from time to time to men like Col. S.F. "Skin-face" Newcombe, the mathematician and engineer, who emerges as one of the more remarkable men at the right time and in the right places; the versatile and gifted Col. Sir Mark Sykes, rated very high by Churchill, who at that time was seen as his rival in terms of a political future (and the man who, on October 31, 1917, emerged into a Whitehall corridor to tell Chaim Weizmann, "It's a boy!" meaning that the War Cabinet had approved Balfour's seminal declaration to Rothschild on the Jewish National Home in Palestine); Capt. Sir Leonard Wooley, the eminent archeologist; Col. Deedes and Gribbin, and Generals Clayton, Allenby and Wavell.

Among the new facts which emerge from Winstone's account of what was planned in Cairo with the Arab Bureau and HQ's Intelligence Section is the implicit suggestion that the "so-called haversack trick

which was to become famous in the annals of war" was devised by Aaronsohn together with Meinertzhagen, and daringly executed behind the Turkish lines by the latter, although in Sir George Aston's astonishingly uneven and bigoted book *The Secret Service*, Meinertzhagen is called *Mannerling* and Aaronsohn is not even recalled at all!

IN "Requiem for Victory," Winstone's final chapter, Aaronsohn is allowed very nearly to upstage them all. Several pages are devoted to the text and an extended note to the mysterious circumstances of his drowning in Boulogne harbour on May 15, 1919. The last tribute is paid by former American Ambassador Bullitt: "He was, I believe, the greatest man I have known, a sort of giant of an elder day, like Prometheus." Earlier in that chapter, we have heard Avshalom Feinberg, patriot and destined to die in the desert he knew so well, utter a poignant epitaph to himself, Aaron and Sarah Aaronsohn and the other *Nil* victims: "If we fall, who will remember us? We live in the midst of an ungrateful people!" (Ironically, Feinberg's sacrifice will be remembered on January 11 by another annual pilgrimage to the shrine which grows in the Sinai, this side of what was Yamit until last April.)

Here for the first time, there is evidence of close collaboration between Aaronsohn and Col. John Buchan, who was later to become Lord Tweedsmuir and one of the most influential sponsors of an abortive proposal in the mid-Thirties to solve the Palestinian problem by including a Jewish Commonwealth in the British Commonwealth. In passing, it is worth noting that John Buchan vies with Rudyard Kipling for the best representation in Alexander Aaronsohn's library in Zichron Ya'acov.

Winstone has access to unpublished material, including the private papers of Col. Newcombe, Capt. Shakespeare (the subject of an earlier Winstone biography), and Col. A.C. Parker, Kitchener's

nephew. He delved also into archives in London: Public Records, India, Colonial and War Offices, British and Imperial Museums; and in colleges: Oxford, Durham, Newcastle and Yale; and in Bonn, Paris, Vienna, Jerusalem (the C.Z.A.) and Zichron Ya'acov.

HE HAS made good use of what he found, much of it gathering urban rather than desert dust. For instance, in the chapter on "The Sharif's Revolt," we read the British Foreign Office note on a mission to Jeddah in November 1916 by Sir Ronald Storrs (later first Civil Governor of Jerusalem, and a writer surpassing T.E. Lawrence in style and classic erudition, and occasionally emulating him in fanciful invention: "Mr. Storrs writes amusingly, but he did not get very much out of the Sharif." This was FO's dry observation, followed later by another note to Special Intelligence, instructing them to prevent the publication of pictures of prisoners of war taken at Jeddah because they were proof of British involvement in the Sharifian Revolt. (My italics. H.M.B.).

We read with a very smile the introduction from the British Embassy in Washington to Col. Fisher of MI 1, in December, 1917 for "two Americans who were to determine for ever after the world's historical view of the war in the desert, to turn the 'illicit adventure' into one man's solitary endeavour in the desert."

"The two Americans were described by the Embassy as 'two gentlemen — very popular — sort of penny reading illustrated with living and moving pictures.' The reference is, of course, to Prof. Lowell Thomas and his colleague, Webb Hayes, whose scoop was to lead to two biographies by Prof. Thomas of Col. T.E. Lawrence, one for adults, one for boys, both of them essentially juvenile, about a genius English eccentric who was recommended for the Victoria Cross and the Croix de Guerre, but whose boasted exploits with his beloved Arabs were in no way supported by any authoritative accounts, like the standard work, *Military Operations in Egypt and Palestine* by G. Maemunn and Cyril Falls for the Historical Division of the Committee of Imperial Defence. (It is only fair to point out that *Nil* is unsung there, too.) No one, certainly not Winstone, however, did as good a job in cutting Lawrence down to size as Aldington.

Nevertheless, the credit went to Lawrence and Feisal and the other Hashemite chiefs, some of them to be seated on thrones, one of which, closest to Jerusalem, is still occupied by a direct descendant today. Their small-scale guerrilla exploits, magnified and enshrined in the hearts of three generations of English- and Arabic-speaking peoples, were used to bolster political projects founded on shifting sands, and fuelled by oil, now recycled into petro-dollars.

Had Winstone set out only to demolish those political pre-fabs built on such shaky foundations with the help of distinguished architects like Curzon and Churchill, this book might make little impact in these days of shuttle diplomacy from Middle Eastern republic to republic. What he has done, convincingly, is to set the authentic scene for illicit adventures of yesteryear, and to recast the drama so that the principal characters come to life — heroes, bluffers and buffoons.

Sixty-six years after the dust has settled on those campaigns in Ot-

toman Syria and Palestine, the picture begins to emerge clearly, and there is an elegant contemporary relevance to Ambassador Bullitt's sixty-year-old summing up at a memorial for Aaron Aaronsohn: "The Jewish race has had many brilliant leaders but, when Aaron died, I believe it lost the man who, before all others, could kindle the hearts and minds of other nations to active sympathy. And not Zion alone will suffer for his loss."

NOW FROM the worthwhile to the ridiculous. Cynthia Freeman who, according to her blurb has already written five very successful novels, should go back to school, even if she can laugh at us all the way to her bank.

Her penny dreadful is a travesty, and impudent, since at the time when she was typing *No Time For Tears*, Rivka Aaronsohn was still grooving Aaronsohn House, and her recollections of Aaron and Sarah Aaronsohn, and of her beloved Avshalom Feinberg and other members of *Nil* were still sharp and accurate enough to make nonsense out of their appearances in Freeman's novel. There their names are used, while character and incident are distorted, in breathtaking and occasionally indecent fashion. There are schoolgirl howlers.

On the jacket we are informed that "no one knows the joys and sorrows of a woman's life like Cynthia Freeman." In her egregious disclaimer she has the nerve to advise us that "the thin line between fact and fiction very often lives in the mind of the historian."

Great Scott! (Walter, and holy Mary! (Renault). Is there really no limit to arrogance, vulgarity and bannity, masquerading as history or historical fiction? With Margaret Mitchell gone with the wind, and Leon Uris on exodus to Ireland, all I can say is Cry, our beloved country, if *No Time For Tears* is anyone's introduction to *Nil* and Israel's birth pangs.

Harold M. Blumberg is Director of Aaronsohn House and Museum in Zichron Ya'acov.

Childhood

THE YOUNG INHERITORS: A Portrait of Israel's Children. Text by Yehuda Avner. Photographs by Gemma Levine. New York, Dial. 228pp. \$19.95

ANY VISITOR to Israel will confirm the impression that Israeli children seem to be more alert and vibrant than other children — and more beautiful. Looking at the children, any doubts about the obstacles involved in preservation of the Jewish state vanish.

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The text by Yehuda Avner complements these fine photos with a down-to-earth narrative which gives an unvarnished impression of the lives of the children. Avner, utilizing long quotations from children of various ages to supplement his commentary, provides a realistic sense of Israeli life from the perspective of its children — which should go a long way to dispel both overly romantic and overly cynical attitudes about the lives of the Israeli populace in general and its children in particular.

Howard Schwarz

THIS WEEK'S EVENTS THE TEL AVIV MUSEUM 27 SHAUL HAMELECH BLVD. TEL. 257361 22-27.1.83

NEW EXHIBITION

ARMAN: PARADE OF OBJECTS RETROSPECTIVE 1956-1982

A retrospective exhibition of the French artist, Arman, one of the founders and leaders of the New Realism movement, alongside the artists, Yves Klein, Daniel Spoerri, and Jean Tinguely and the art theorist, Pierre Restany. In 1960 they published a manifesto in which they rejected abstract art and called for the expression of reality and the use of real materials. Arman was one of the first artists to discover the expressive possibilities hidden in the use and presentation of the common object. His use of objects is the result of a predetermined choice and the urge and will to discover what they can be turned into, once presented by him in a new way.

The exhibition features about 75 works — pictures, reliefs and sculptures. The exhibition is sponsored by the British Friends of the Art Museum of Israel. (See Gallery Talks and Films on Art)

CONTINUING EXHIBITIONS

CITY AND ART
OZENGOFF HOUSE
TEL AVIV — EARLY PHOTOGRAPHS
EAST OR WEST — ARCHITECTURE IN ISRAEL 1920-1933

COLLECTIONS

ISRAELI ART 1980-1980
CLASSICAL ART FROM THE 17th AND 18th CENTURIES
IMPRESSIONISM AND POST-IMPRESSIONISM, TWENTIETH CENTURY
ART IN EUROPE AND THE UNITED STATES
ARCHIPELAGO: EARLY WORKS (1810-1921)

GALLERY TALKS at the Arman Exhibition (in Hebrew) Saturday, 22.1 at 8:00 p.m., Wednesday, 26.1 at 8:00 p.m.

FILMS ON ART

LE NOUVEAU REALISME (France, 1978, in colour, 84 min., in French). ARMAN (France, 1980, in colour, 45 min., in French). Saturday 22.1 at 8:30 p.m.

Saturday Family Toilettine Program

Little Lord Fauntleroy, (England, 1980, colour, 90 minutes, English with Hebrew and French subtitles). The classic story based on the novel by Frances Hodgson Burnett. Director: Jack G. Hill. With: Alec Guinness, Eric Porter, Corrado Boelli and Ricky Schirru. Saturday, 22.1 at 5:30 p.m.

MUSIC IN ISRAELI DISCOUNT BANK

PIANO QUARTET, Mika Laks, piano, Chaim Teub, violin, Ussiel Benayamin, viola, Marcel Bergman, cello. Programme: works by Mozart, Schubert, Brahms. Saturday, 22.1 at 8:30 p.m.

TESTIMONIUM VI. An evening of Maurice Kegel's works. In cooperation with the Jerusalem Symphony Orchestra. Conductor: Juan-Pablo Izquierdo. Monday, 24.1 at 8:30 p.m.

THE ISRAELI SINFONETTA, Conductor, Mandi Rodan. Solists, Maurice Bourges (France), oboe. Programme: Beethoven. Tuesday, 25.1 at 8:30 p.m.

SPECIAL EVENT

THE INTENSIVE CARE UNIT. In response to public demand, another evening of new music and a theatrical light and shadow show. With Hador Goldman, acoustic violin, Shlomo Meshiach, bass, Roni Vorel, synthesizer, Yossi Lederman, electronic percussion, David Gray, guitar, synthesizer and special effects. Oron Eyal (Schultz), microphones. Sunday, 23.1 at 8:00 p.m.

FOR THE GOLDEN AGE

Monday, 24.1 at 10:30 a.m. Oaffary Talk (in Hebrew) at the Arman Exhibition, at 11:00 a.m. Roma and Juliet (Germany, 1973, colour, 113 min.) Cronk's samplary choreography, based on the opera by Prokofiev. With the Stuttgart Opera Theatre.

CINEMA

PASLO PICASSO (France, 1980, colour, 90 min., French, no subtitles). The rarely shown film on Picasso which highlights the artist's life and work. In cooperation with the Institut Français de Tel Aviv. Wednesday, 26.1 at 9:00 p.m.

OER JUNGE LORE (Germany, colour, 137 min., German with English subtitles). A single screening of the comic opera by Ingoborg Bachman, based on Handel's allegory. Music: Hans Werner Henze. With the Berlin Opera, conducted by Gustav Kuhn. In cooperation with the Embassy of West Germany. Thursday, 27.1 at 8:30 p.m.

Regularly:

IN FOR TREATMENT, (Holland, 1980, in colour, 84 min. Dutch with Hebrew and English subtitles). The exciting production of the Werklester, the outstanding alternative theatre of the Netherlands, awarded the Locarno Festival Prize and Italia Prize, 1981. Only, 4.30, 7.15, 9.30 p.m.; Saturday, 7.30, 9.30 p.m.

CHILDREN'S THEATRE

LANGUAGE OF THE THEATRE, a theatrical encounter for children aged 9-12 and their parents, with Eli Shilon and Dan Ronen. Programme features extracts from plays and dramatizations, with the children's active participation. Tuesday, 25.1 at 4 p.m.

AFTERNOON ADVENTURE FOR CHILDREN (at 4 p.m.)

Gallery Games and workshops for kindergarten children (aged 4-8) accompanied by adult. Sunday, Tuesday, Thursday, for 1st-2nd graders Monday; for 3rd-4th graders Wednesday. Number of vacancies limited. Tickets in advance at the Museum box office.

VISITING HOURS

Saturday, 10 a.m.-2 p.m.; 7-10 p.m., Sunday-Thursday, 10 a.m.-10 p.m., Friday closed. Box Office: Sunday-Thursday, 10 a.m.-10 p.m., Friday, 10 a.m.-1 p.m.; Saturday, 7-10 p.m., Art Library: Sunday, Monday, Wednesday, 10 a.m.-4 p.m.; Tuesday, Thursday, 10 a.m.-1 p.m., 4-8 p.m., Circulating exhibits (on loan) Sunday-Thursday, 10 a.m.-1 p.m.; Tuesday, 10 a.m.-1 p.m., 4-7 p.m., Graphics study room Monday, Tuesday, Wednesday, 10 a.m.-1 p.m. (by appointment) in advance.

Information desk and box office: Tel. 261297.

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ADULTS' COURSE

THREE AMERICAN ARTISTS. A series of slide lectures (in Hebrew) by Irit Hafer. Thursday, 27.1 at 8:00 p.m., Hana Hoffman.

YOUTH WORKSHOPS (Starting February 1983)

Opening of additional workshops. Details and registration at the Helena Rubinstein Pavilion. Tel. 299750, Sunday-Thursday, 9 a.m.-12 noon.

THE PAVILION IS CLOSED UNTIL THE OPENING OF A NEW EXHIBITION

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Imaginary biography

THE FROG WHO DARED TO
CROAK by Richard Sennett, New
York, Farrar, Straus and Giroux,
182 pp. \$11.95.

S.T. Meravi

EVEN the director of the New York Institute for the Humanities and the author of such forliddingly titled books as *The Us of Disorder*, *The Hidden Injuries of Class*, *The Fall of the Public Man* and *Authority* is entitled to a little fun.

Surely it must have been fun for Richard Sennett to cook up this fiction about the totally imaginary but thoroughly representative Tibor Grau, Hungarian Marxist ideologue, party hack, intellectual compromiser and survivor of periodic purges.

The fun, however, is more in the manner than the matter. The form of the novel is in the convention of a package anonymously delivered to a London publisher. The package contains fragmented notebooks, jottings on scraps of envelopes, newspaper cuttings and official documents. These purportedly add up to the secret biography of the late Prof. Grau. The book then is a sort of literary Rubik's cube that Sennett obviously enjoyed exercising a good deal.

TROUBLE is, when the cube is all properly colour-coordinated, the result is something of a let-down. The bits and pieces of Tibor Grau fall into place, but they remain bits and pieces. The multiple perspective provided by the documents spells out his story, but usually at a distance and rarely with more than chronological relationship.

Grau's psycho-political character simply holds few surprises. He's Jewish, naturally; homosexual, inevitably; brilliant, although only reportedly, for his brilliance is never demonstrated. Young Grau seeks out revolutionary politics in response — but how predictably — to an unloving bourgeois father. He eventually sees the revolution betrayed but plays along, stereotypically, in order to survive. So what else is new?

IN THE END this is the sort of book one can admire for technique. But as a case study *Frog* is too clinical, and as a political fable it is all too familiar; the fable has been handled with greater effect by satirists who actually suffer under totalitarian regimes. The protagonist, revealed in snippets that deny us his agonies, ironies and wit, remains a stick figure for the cloak of political philosophy. And if we applaud the novel's political view, this is more because it confirms what we already believe about totalitarianism than because our understanding is deepened of how and why it works.

Whether aware of all this or not, Sennett seems to have channelled his greatest energies into establishing the verisimilitude of his "documents." But what those documents add up to is a person that in terms of fiction is too true to be good demonstrating a theme that is too known to be new.

WE HAVE BECOME so accustomed to bad writing — in newspapers, magazines, books, and even book reviews — that there is immense pleasure in encountering language used precisely. A.J. Ayer, famous for his work on the philosophy of the mind and language, is a master of exposition. He has here provided an introduction to modern philosophy which, on another level, could serve as a survey of how we think, about ourselves and the world around us. Though he never simplifies the often recondite issues or condescends to his reader, Ayer's clarity of argument and example makes modern philosophy accessible.

Ayer's title, *Philosophy in the Twentieth Century*, may be misleading if one fails to take into account that his book was conceived as a sequel to Bertrand Russell's *A History of Western Philosophy*. In effect, Ayer is discussing the most influential philosophers to have appeared since Russell's study, as well as a few not included in it. He reviews the life and contributions of a number of individual thinkers rather than the theories of philosophical schools and movements, in an approach which may seem to deal, almost perversely and surely subjectively, more with personality than philosophy. In his defence, however, one should note both that the personal approach originated with Russell, and that the present volume at least avoids the highly political judgments often made of individual careers in *A History of Western Philosophy*.

Even the dust-jacket shows grainy likenesses of familiar sages: a very young Wittgenstein and a very old Russell; Martin Heidegger and Maurice Merleau-Ponty; the American W.V. Quine, the German Rudolf Carnap, and Ayer's own colleague at Oxford, Gilbert Ryle. In addition to his discussions of these figures, Ayer has chapters on G.E. Moore, R.G. Collingwood, and two American Pragmatists, William James and C.I. Lewis. Ayer concedes that his survey does tend to deal with philosophers writing in English, but the bias is corrected by chapters on the Vienna Circle, and on Phenomenology and Existentialism, largely Continental movements.

NEVERTHELESS, AYER'S selections are very Western — entirely from Europe and the United States — and while one can hardly ask him to broaden his scope, perhaps the qualification *Western* in the title of Russell's volume might have been adopted by Ayer. The only other obvious omission in his pantheon is Ayer himself.

Several of the more striking anecdotes in the volume derive from Ayer's interest in personalities.



"The Lebanese War in Soviet political cartoons" is the subject of a special supplement to "The Soviet Union and the Middle East," a monthly summary and analysis of the Soviet press (The Soviet and East European Research Centre at the Hebrew University, \$12.50 per annum). American-Israeli cooperation and the Israeli-Nazi analogy provided the basic themes for cartoons that were even more extreme than Soviet reporting.

Master of clarity

PHILOSOPHY IN THE TWENTIETH CENTURY by A.J. Ayer. London, Weidenfeld and Nicolson. 283 pp. £12.50.

David Mesher

Philosophy, largely Continental movements.

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some of them known to the author himself. Consider Bertrand Russell's chequered career, for example. Russell's "politics cost him two prison sentences, one of six months in 1918 for libelling the American army, and in 1961, when he was eighty-nine years old, a week in the prison hospital for incitement to civil disobedience, in support of the Campaign for Nuclear Disarmament." But Ayer also notes that Russell "was not, however, always a pacifist. He was in favour of armed resistance to Hitler, and for a short period after the Second World War believed that Russia should at least be threatened with the employment against her of the atom bomb."

G.E. Moore, who was something of a guru to the Bloomsbury Group, is said to have passed through "an intense religious phase" at the age of eleven to thirteen, and thereafter

Moore never "saw any good reason to believe in the existence of a God."

William James came to the question of God rather late, at least professionally, in his *The Varieties of Religious Experience*. At first, James had practised as a medical doctor. In 1872 he returned to Harvard "as an instructor in physiology. He became a lecturer in psychology there in 1876 and a professor of philosophy in 1880." I doubt there are many such examples of a leap from academic mind, let alone career.

In contrast, Wittgenstein left his studies at Cambridge abruptly "to live alone in Norway in a hut which he built for himself." Wittgenstein served in the Austrian army in World War I, and spent months in an Italian prisoner-of-war camp. Persuaded through his reading of Tolstoy to relinquish his considerably private fortune, Wittgenstein taught elementary school in Austrian villages (where he was accused of using "excessive physical severity"), and worked as a gardener at a monastery near Vienna. He also for a while tried his hand at architecture, visited the Soviet Union "where he was tempted to settle," lived another year in his hut in Norway, and only returned to teach at Cambridge in 1937. Yet sometime early in those wanderings, Wittgenstein wrote his *Tractatus Logico-Philosophicus*.

For all the interest these vignettes generate in the philosophers themselves, the most rewarding section of the book is Ayer's introduction to philosophy, "Philosophical Inheritance," which is admirably lucid and comprehensive. Here Ayer outlines "the evolution of a set of perennial problems" in order to judge "progress" in philosophy. He begins with a discussion of objectivity, and treats such subjects as rationalism and empiricism, Platonism and nominalism, monism and pluralism. He then attempts to explain how modern philosophers have taken new or altered views of them, which are based on advances within and without the field. Ayer's essay is not only an excellent introduction to his book; it is one of the finest short introductions to the study of philosophy itself.

Status quo

1587: A YEAR OF NO SIGNIFICANCE By Ray Huang, Yale University Press, 278 pp. No price stated.

Sheldon Teitelbaum

DYNASTIC decline, in recent Chinese historiography, has often been explained in terms of a behaviouristic world view that discounts the possibility that it is a uniquely Chinese response to Chinese problems. This school of thought, principally espoused by historian John King Fairbank and his co-workers in the Far East section of the U.S. State Department, defined imperial decline as a reflection of



Chinn's inability to deal with outside challenge.

Ray Huang's masterful tome puts paid to that contention of Western chauvinism. Focusing on the decline of the Ming, rather than the subsequent Ch'ing dynasty, Huang avoids the issue of Western incursion altogether. The failure of the landed gentry under the Wan-li emperor to maintain effective rule is accounted for in terms of the inner strains and conflicts of its dominant Confucian ideology.

Confucianism, as exemplified by the *Four Books* that served as a moral guide to the literate ruling class throughout the reign of the Ming, held the attainment of peace and stability as its primary ideal. Each layer of Chinese society, from the peasantry to the landed gentry and the court of the emperor found itself restricted to patterns of behaviour established thousands of years earlier. Deviant behaviour was immediately quashed, and not even the emperor was immune to public censure.

The problem, as Huang demonstrates in a portrait of the Wan-li emperor and his inner circle of advisors and officials, was that the Confucianism of the Ming made no allowance for any kind of change. The slightest attempt to expand the economic base of the Chinese empire; the merest hint of an effort to rework established military strategy and tactics in the face of banditry, rebellion, or invasion; or any whisper of tampering with entrenched bureaucratic procedure, was met by undaunted and usually successful opposition.

Huang's title is well-chosen for nothing of great consequence happened in 1587. The Great Wall of China stood intact against the northern hordes, and the successful invasion of the Manchus was still 30 years away. The prospects for rebellion from within seemed dim, and the bureaucracy imagined itself to be well entrenched, and safe from danger. By 1597, the Year of the Pig according to the Chinese calendar, it no longer mattered whether the ruler was conscientious or irresponsible, the emperor's advisor enterprising or conformist, the generals resourceful or not, the bureaucracy honest or corrupt, or whether radicalism or conservatism reigned. By that time, the seeds of destruction, inherent in the Confucian system had sprouted and grown and the end was near.

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simultaneous English translation
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— Tazvia
Tomorrow, Jan. 22, Sun. Jan. 23
Mon. Jan. 24 and 31
NOISES OFF
Comedy in first 3 acts
Tue. Jan. 25; Thur. Jan. 27

THREEPENNY OPERA
Tomorrow, Jan. 22, 8.30, 9.30
Thur. Jan. 27; Sat. Jan. 28
SHOP
Tomorrow, Jan. 22, 7, 9.30
Sun. Jan. 23, Mon. Jan. 24
A FLEA IN HER EAR
Sun. Jan. 23; Mon. Jan. 24
Tue. Jan. 25, 8.30, 9.30

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Symposia on Austrian History and Culture

SYMPOSIUM NO. 4 TRADITION AND INNOVATION: FIN-DE-SIECLE TO THE 1920'S

Saturday, 22nd January, 1983 - Evening Session 20:00

Chairman: Prof. Moshe Baras

Prof. Fritz Fellner

Prof. Yoram Olsin

Sunday, 23rd January, 1983 - Morning Session 10:00 - 12:30

Prof. Rudolf Heller

Prof. Joseph Hertz

Dr. Oskar Friedenthal

Dr. Adina Mayer

Evening Session 20:00 - 22:00

Chairman: Prof. Avraham Ronen

Prof. Karl Blumhagen

Monday, 24th January, 1983 - Morning Session 10:00 - 13:00

Chairman: Prof. Gabriel Cohen

Prof. Yehuda Elkana

Prof. Hans Kreller

Prof. Yehuda Elkana

Prof. Yehuda Elkana

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Women in labour

MERIDITH TAYLOR's *Rivington Street* (William Morrow, \$15.50) is yet another saga of Jewish immigrant life in America. Moyshe Levy, wife Hannah and daughters Sarah and Ruby, flee Russia's 1903 Kishinev pogrom to start life anew in New York's Lower East Side, that immigrant's Mecca. But wait, there is a new twist to the old tale. Jewish monism, long lampooned, gets a sudden five-star rating. It makes a smashing comeback in author Taylors' story about women in America's labour movement.

The Levy women, and Sarah's friend Rachel who lives with them, disown by her ultra-Orthodox father, fight union battles, suffer campaigns and male prejudice while supporting families by book-breaking factory work.

And the men? Whether fathers, lovers, husbands, bosses, all emerge as arrogant, unreliable kingly men who cheer women's fighting demands for decent work conditions and equal pay rights, but never grant them. The author claims women practically founded the garment workers union ILGWU, and resisted goon and police brutality to hold out for labour-employer contracts which the men believed unattainable.

Documenting this thesis are fine historical scenes, especially the 1912 women's march, and the notorious Triangle shirt factory strike, in which Sarah and Rachel are actively involved. Such colourful figures as the labour-leader Samuel Gompers, Mrs. Alva Belmont, the socialist suffragette, and Abe Cohn, editor of *The Jewish Daily Forward*, figure prominently. The novel describes other dramatic events, also: American designers challenging Parisian fashion; modern art beginnings; the new aviation industry; turbulent socio-economic changes affecting Americans from Bowery tenements to dazzling 5th Avenue mansions. An interesting side-light is the

Jennie Tarabulus

anti-Zionist stand of both wealthy German Jewish capitalists and impoverished Lower East Side Jewish socialists.

Characters are classic stereotypes and, unlike real life, happy endings abound for all, even Moyshe, but this is an entertaining stuff worth reading for concrete, informative glimpses that highlight certain aspects of a changing pre-World War I America.

Meridith Taylors, Jewish nun herself, wrote *The Ring of the Women*, the basis for this novel.

IN KEN FOLLETT'S *The Man from St. Petersburg* (William Morrow, \$12.95), it is 1914, eve of World War I. The Earl of Walden is dashedly annoyed that his Sunday nap is disturbed by a humiliated Liberal Cabinet minister's urgent visit to his Mayfair mansion. Enter young Winston Churchill, who apologizes, then abruptly reveals his Government's top-priority plan for allying hesitant Russia to England against Germany, who is madly planning for war.

A Russian envoy, Prince Orlov, the Czar's favourite, is about to arrive for negotiations. The Earl, knowing Russia well from past diplomatic service there, must be the go-between. But a Russian anarchist is also arriving to assassinate Orlov. If he succeeds, a furious Czar will surely end the negotiations, and deny England the much-needed Eastern Front against Germany.

Here are perfect ingredients for a good spy story. But Ken Follett misses the mark, and writes instead a bad melodrama unworthy even of a third-rate Victorian pulp writer. With some effort he could have made this a parody. But he doesn't. The result is a crushing disappointment.

ment for thriller addicts who expect his excellent first novel, *Eye of the Needle*. Ken Follett should be forced to consume every course of several opulent dinners he describes, in penance for distorting this tasteless, unsatisfying page into unspectacular readers.

JOSEPH ARCHER, author of best-seller *Know & Abel*, does a year in his new novel, *The Prodigal Daughter* (Hendon Press, \$15.50). The story fascinates. Archer, former youngest House of Commons member, now turned novelist, writes about Americans as he Americans could. He grafts dry, devastating war and English humor onto a trashy, smart, ambitious American Result - scintillating, off-beat characters rarely encountered in today's fiction.

He traces the career of Florentine, only daughter of Polish immigrant millionaire Abel Rosowski, from a precocious four-year-old in 1938, already demonstrating enormous learning capacity, to brilliant public figure in an imagined 1995. Brainy, pragmatic approaches to business or emotions, parallel to those of her father and her husband, steer her effectively through disasters and success. Work comes first, love is never ignored, mistakes are admitted and amended. Sophisticated humor tempers all. Florentine's maternal answer to an ethnic slur by a snobbish classmate ranks high among many hits in this novel.

The story's middle lags a bit, however, the first part, describing how a good education at school and home discipline young Florentine's burgeoning talents, and the last, about her political career in Chicago and Capitol Hill, race along superbly. Archer shows a remarkable grasp of American national and grass roots politics, and makes congressional battles and presidential elections exciting reading. Well written, mentally stimulating, suspenseful to its surprising end, the book is storytelling at its best. Highly recommended. D

been great fun to write.

Then toward the end there is a long section concerning Damon's hospitalization for a perforated ulcer. This is all interestingly detailed, but again it is only a diverting detour from the main story. Shaw takes glib delight in describing all the horrors that accompany what are called life-support systems. But by now he's even let his considerable skill in constructing good hard-edged sentences degenerate into the likes of this:

"Damon was relieved to get out of the intensive Care Unit, with its hushed air of tension, its watchful nurses monitoring the screens on which electrical impulses made orifices bright lines which described the lives and deaths of the grotesque, heavily bandaged bodies plasticly linked to sizzling machines which he glimpsed through the open doors of the other rooms."

One page later, when Shaw writes, "...and drank the cold beer that Doris poured for him thirstily," you're certain the author simply is no longer paying attention to what he is doing.

By this time Shaw has laid on enough red herrings to stock a Leningrad deli, but the reader longer curcs much who the would-be assassin might be, but only whether Shaw can hold his stylized together long enough to resolve the story.

Loss of interest

IRWIN SHAW has done this to me before, and I'm getting damned tired of it.

He starts off a new novel by thrusting the reader immediately into an intriguing plot, introduces an appealing central character, demonstrates that he can still write clean, crisp narrative prose as well as anyone else — and then, as if he is no longer interested, he lets the whole book slide away from him.

Acceptable Losses begins with a 3 a.m. phone call that warns 65-year-old New York literary agent Ruger Damon that someone is out for his blood. Shaw could go in the direction of the classic urban thriller, or he could push upward for the existential parable. For a while he cruftsly pays out a little of each, and we think we're in for an enjoyable read with redeeming literary value.

True, Irwin Shaw gives his character little to do other than to ruminate on who might be out to get him. This seems a reasonable enough pursuit, but it just doesn't work on the printed page. Damon enters bar after bar, orders scotch after scotch, and conjures up short story after short story concerning old acquaintances whom he may have injured in one way or another. This is a risky way to string

ACCEPTABLE LOSSES by Irwin Shaw. New York: Atheneum, 301 pp., \$14.95.

S. T. Meravi

together a novel. The episodes themselves may be interesting, but they are basically unrelated and do little to round out the credibility of Damon's character. At the same time hardly anything is done to move the present action forward or to maintain the pressure of that plot so breathlessly established back in the first chapter. Over the course of 300 pages Shaw has his mysterious culler locate only two more dimes. Meanwhile, one pictures the writer matching his protagonist drink for drink, rummaging in the past and fairly well forgetting the business at hand.

THERE IS one happy section, sort of a short story set in the present, when Damon goes on a shopping spree along Fifth Avenue. Wearing his credit cards thin, he blows his way through Saks, purchases a stereo and a record collection, picks out over 100 books, and drops more than \$2,500 on booze. The scene worms the cockles of every window-shopper's heart, and it must have

VERY FREQUENTLY I get pleas for help in finding non-conventional shoe sizes — longer or shorter, wider or narrower than what are commonly sold here. This winter alone I have had inquiries from a Beersheba woman who could not find fashionable boots as large as size 42; a Netanya man signed "Barefooted" because he cannot find shoes for his size 48 or 49 and very wide feet; a young Rehovot woman who claims that shoes wide enough for her are all in "senior citizen" styles; and a petite co-worker whose size 34 foot is too small for anything on the market except children's styles. There are also problematic feet which need specially-made shoes for comfort.

When it is just a matter of size, I have stumbled upon a possible solution for hard-to-fit customers, albeit one which requires considerable extra effort and expense. The only factory in Israel which manufactures lasts, the forms on which shoes are made, is Haimum (literally, "The Last") in Tel Aviv. It offers to make individual lasts for anyone who has despaired of finding the right size off the shop shelves. It will take a few weeks to get a made-to-order pair of plastic lasts, and it will involve at least one trip to the factory at 6 Rehovot St., a little street in the workshop area near Beit Nahariy. In any case, you must phone for an appointment, (03-331557 or 331954). A pair of lasts will cost about IS1,000, plus VAT. Then you will have to take them to a factory or workshop which will make you a pair of shoes, probably for 30 to 40 per cent more than they would cost mass-produced. The same pair of lasts will suffice for countless pairs of shoes so long as fashions don't change drastically. However, if you are a woman wanting shoes with different heel heights, you will need more than one pair of lasts.

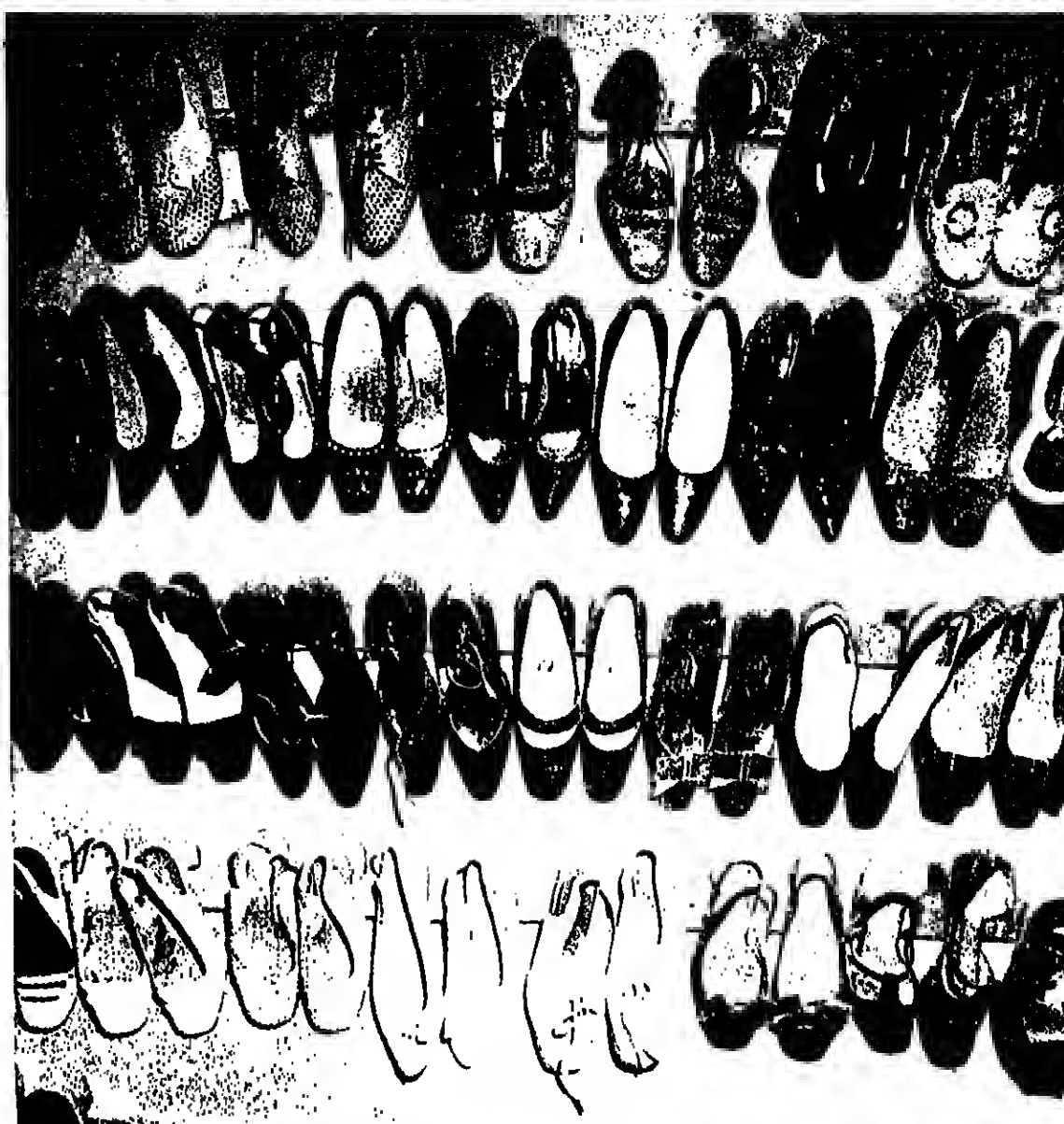
It is, of course, possible to have shoes made to order without getting your own personal plastic lasts, but simply having the workshop take measurements on its own. This, however, can be a risky business. A recent issue of the Tel Aviv local newspaper carried an ad offering brand-new pairs of ladies' boots in the small size of 34 which had been custom-made but turned out to be a bad fit. Haimum insists the success rate would be far greater if customers with sizing problems would go to the trouble and expense of having their personal lasts made up first.

Because it sells lasts to virtually all the Israeli shoe manufacturers, big and small, and serves as a kind of technological know-how centre for the industry, Haimum maintains a policy of strict impartiality as to brands. It could not or would not name for publication any manufacturers which produce an especially broad size-range. Haimum claims that most manufacturers will agree to make up an individual order from someone's own lasts and will recommend a reputable firm near the customer's home.

WHEN I VISITED Haimum, which has been in business over 30 years, I received a wealth of general information about shoe manufacture and sales in Israel from owner-manager Uri Hanoach, who pointed out that the company's full name is Haimum-Polyair, because it also has divisions for making other products, including shoe and motor-car components, from injected plastic. It recently added the division for polyurethane shoe soles to Kibbutz Zikkim.

Hanoach says our population purchases some 11 million pairs of shoes, boots, sandals and slippers per year, of which some three million are currently imports. For such a small country Israel has a very large number of shoe manufacturers, some 350 to 400, but fewer than a dozen are large factories employing 50 workers or more. Our total market potential is not considered large enough to warrant either the manufacture or import of adult shoes smaller or larger, narrower or wider, than what is considered the "normal" range here. For adult women's shoes, Hanoach tells me that Haimum makes lasts in sizes from 34 to 41, with an occasional 42. The sizes most in demand for women are 37 and 38; for men, the range in commercially-made lasts is 39 to 46, with an occasional 47. The most popular sizes are 42 and 43.

Israel follows the sizing scales common in Continental Europe, which are known as French sizes or "Paris points." Some shoes here also carry an English size. There is a general world trend to go over to metric sizing for both shoes and socks, but this has not reached here yet.



Sole mates

MARKETING WITH MARTHA

Just for fun, I asked Menahe to measure my foot. The length is 38, and the width is a double-A, wider than I wore in my U.S. college days but still much narrower than what is mass-produced here. Yet I manage to buy all my shoes in Israel, even if they take searching for. Boots are easier, as I fill up the excess space with socks!

In any case, there are two schools of thought among orthopedists as to how snugly shoes should fit, Hanoach observed. There are those who feel that "feet should be tightly bound, as in Old China," and others who believe that even inside shoes, they should be "free as in nature."

One reader asked if anyone makes "long-last" shoes in Israel — shoes which are extra long between heel and instep. According to Haimum, there is not sufficient demand here for such a specialty line, and no regular commercial manufacturer produces it.

Sometimes, but not always, a hard-to-fit customer can find the right shoe simply by diligent searching, especially in Tel Aviv-Jaffa. There are many high-fashion, and often high-priced, shoe shops on Rehov Dizengoff, but those in search of economy are familiar with two other footwear centres: in Jaffa, starting at the clock tower square and going up the hill; and along the length of Rehov Neve Sha'anani near the Central Bus Station, Myny

Gail sport shoes range from 27 to 47. Like most sport shoes, these are no longer made with conventional lasts, but by a direct injection method for forming the polyurethane soles in which the last is built into the machinery. This trend, plus the increasing popularity of sport shoes for everyday wear, has cut into the demand for Haimum lasts, Hanoach admits.

Only a few local manufacturers in Israel make shoes in half sizes. This is not as crucial as in English or American shoes, where the difference between each size is one-third of an inch, whereas in our French system it is only one-quarter of an inch. One local manufacturer which does make half sizes is Alexander's, which specializes in elegant shoes with a 35 to 41 range.

ISRAELI SHOES are not made in different widths, Hanoach says he tried very hard to introduce at least a two-width system but merchants were unwilling to stock double quantities of every length. As things stand, Israeli lasts are generally one width wider than the European norm. This is to accommodate the "Mediterranean foot" — believed to be wider because of the common practice of wearing sandals half the year.

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of the shops in these areas are adjacent to workshops, and hence their products tend to be considerably cheaper than the some or similar merchandise sold on Dizengoff. In Jerusalem, shops in the Old City are known to be good sources for less expensive shoes, and some people even stray as far as Nobilus or Hebron for bargains.

URI HANOACH is terribly distressed at the increasing influx of shoes from Italy, Spain and the Far East, which today account for more than a quarter of local sales.

"I am one of the old-timers who thinks we must manufacture here or we can't survive. It is an ideological matter for me," he says.

According to him, the imports from Europe, especially Italy and Spain, are on the rise because of the current economic difficulties on the Continent and the willingness of the industries there to sell at very low or even "dumping" prices. He also claims that some European shoe industries get direct or indirect aid from their governments, whereas ours does not. As for the Far Eastern competition, it is no secret that labour is cheaper there — "and efficiency is probably higher too."

Even if trade agreements prevent Israel from raising tariffs against imported shoes, Hanoach feels the government could follow the example of some other countries which impose import quotas, purchase taxes, or administrative barriers in the face of unwanted merchandise.

On the other hand, this government's policy of trade liberalization purports to aid the consumer by providing the choice of imported goods, including shoes, at prices often lower than what local industry has to offer. One purpose of this is to goad local manufacturers into greater efficiency or lower profit margins.

It is a battle of philosophies which will not be solved in this article.

I CAN, however, suggest a solution for problematic feet which call for special shoes made primarily for comfort, and only secondarily for appearance. Kibbutz Beit Ha'emek in the Western Galilee has a four-year-old enterprise called "Na'alei Tavnit," which makes custom-moulded shoes to fit plaster casts of an individual's own feet. It makes shoes for hard-to-fit clients referred by the Ministry of Health, Ministry of Defence and Kupat Holim, but accepts individual orders as well.

The shoe uppers are made of leather, but have a somewhat bulky appearance, because they tend to be wider across the forefoot than the ordinary shoe. "Most ordinary shoes are too snug across the metatarsals," claims Sam Israelstam, a veteran English-born member of the kibbutz who acquired his skill from a visiting American expert a few years ago. The comfort-oriented moulded shoes, hand-crafted on the plaster cast, are often compared to what Americans call "space shoes."

A pair of shoes from Na'alei Tavnit costs from IS8,800 to IS10,500. The customer can have a foot-casting either at Kibbutz Beit Ha'emek, or in Tel Aviv, where a private physiotherapist has been trained to make the impressions. In either case, one must phone the kibbutz workshop for an appointment, (04-962682). Orders take about six weeks to fill. While comfort takes precedence over fashion, there are choices in styles, both closed and sandal-type, and it is even possible to make women's shoes with a moderately high heel.

Martha Meisels

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